

K S O R

# Guide

TO THE ARTS

APRIL 1985



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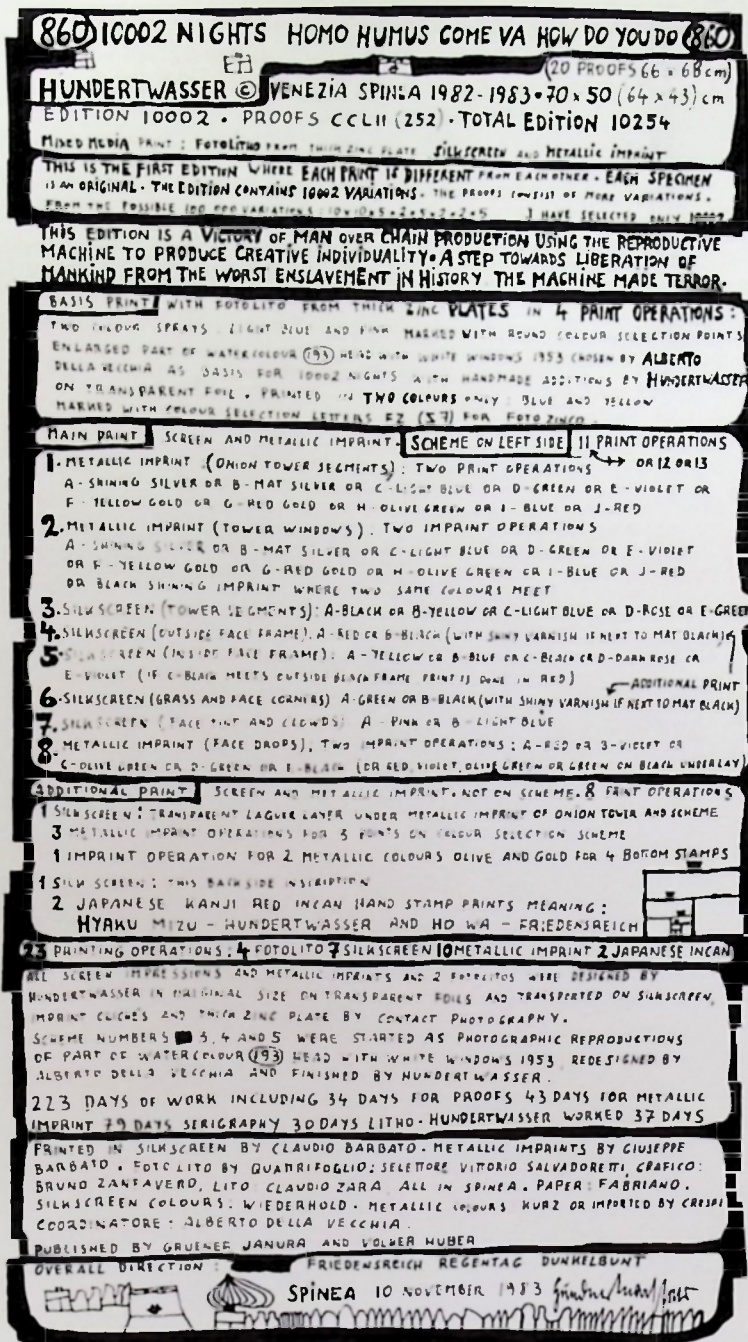


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David LaPlante



### Cover by Friedensreich Hundertwasser

The cover is a reproduction of "Homo Humus How Do You Do—10,002 Nights," an original graphic in mixed techniques—lithography, silk screen and metal foil imprints.

Color reproduction funded by Argus Contemporary Fine Arts Gallery, 122 East Broadway, Eugene, OR 97401. The gallery exhibits and sells works by Hundertwasser. The KSOR Listeners Guild expresses appreciation to the gallery for this unique opportunity. (See story, page 10).

The KSOR staff welcomes your comments at (503) 482-6301.

KSOR-FM, 1250 Siskiyou Blvd., Ashland, OR 97520

*The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.*



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APRIL 1985

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1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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*Hundertwasser*



*Thirteen Clocks*

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## FROM THE DIRECTOR'S DESK



### Too Much of a Good Thing?

KSYS, Medford's community-owned public television station, began broadcasting in 1977 and inaugurated service to Klamath Falls via translator in 1978. KSYS now serves Klamath County using two translators. KSYS depends entirely on viewer and other private contributions for its support. Thus, KSYS has provided service to Klamath Falls along with much of the rest of southern Oregon, at no taxpayer expense.

Now the economic equation that has enabled KSYS to provide this service without use of state funds is threatened by the state's own public broadcasting network. More than a year ago the state-operated Oregon Public Broadcasting (OPB) system announced its intention to install a television translator in Klamath Falls. OPB has filed applications seeking federal financial assistance as well as an FCC channel application for its proposed Klamath Falls service. KSYS points out that the OPB service duplicates theirs and requires expenditure of state funds to match federal funds as part of the \$449,656 project to construct television translators in Klamath Falls and Lakeview. And, of course, the state of Oregon would additionally have to support the future operating expenses associated with those translators.

These concerns are not KSYS' alone. The Oregon Educational Coordinating Commission, which serves as the state's agency to review potential duplication of services between state agencies involved in education, has also been designated by the governor to prioritize Oregon applications for federal assistance funds for construction of public broadcasting facilities. Last year, the ECC's Telecommunications Advisory Committee specifically declined to endorse the OPB proposal to serve Klamath Falls in competition with KSYS.

The ECC's position is doubly significant since it was the ECC which was commissioned by the 1977 Oregon Legislature to conduct a study of OPB. That study was developed in response to widespread dissatisfaction with OPB's programming and in the face of a continuing skirmish between OPB and the then-new KSYS. To be blunt, OPB gave every indication of attempting to starve the new station out. In its report to the Legislature, the ECC concluded that a new Commission was needed to govern OPB's operations and to coordinate public telecommunications within the State to avoid the senseless bickering in which OPB had engaged. The resulting legislation, which strongly advocated cooperation among stations and did not endorse a single, state-funded network spanning the entire state, brought the Oregon Commission on Public Broadcasting into existence in 1979. That Commission now operates the OPB stations.

In January of this year, the OPB proposals were resubmitted to the federal government, where they languished for a year.



At the same time the project was submitted for consideration by the State Legislature with a request for allocation of state funds to match the federal grant applications. The project is now being reviewed in both quarters.

There are many questions to be answered involving duplication of state services and efficient use of taxpayer funds. It is somewhat dismaying to see OPB's proposed expenditure of \$900,000 to extend public broadcasting signals in many cases into areas which already are served by other stations, when so much of the state has *no* public broadcasting service of any kind.

Another question to be answered concerns the role of the Oregon Public Broadcasting Commission itself. In its state budget proposal, OPB indicates that it is seeking to extend its services in Klamath Falls and other communities that "are presently unserved." The communities are actually unserved *by OPB* but do have service from other stations like KSYS. OPB and its parent Commission apparently believe that the state-operated OPB network should have transmission equipment throughout the state regardless of the extent to which this duplicates other stations and regardless of cost of such duplication. The urge to transmit a signal *from* Portland *to* the rest of the State must obviously be very strong at OPB. Such a highly centralized broadcasting model ignores local and regional interests which are critical in television and particularly so in radio. (KSOR, for example, provides weather forecasts for seven different geographic weather regions each morning because listeners long ago taught us that they didn't wish to hear about weather conditions that ignored their own area.)

What is also very strong at OPB is the bottom line. As highly placed OPB officials will privately concede, OPB is unhappy with the level of state support for OPB operations. This is true despite the fact that OPB's budget as recommended by the governor calls for \$4,481,122 in state general fund support during the 1985-1987 biennium with a total operating budget of \$18,622,062. (OPB had requested \$21,818,857. KSYS, by contrast, operates with an annual budget of slightly over \$550,000 at no expense to the state government.) OPB is anxious to enlarge its audience potential and thereby its income potential from memberships. In this case it wishes to do so at KSYS's expense.

But what has this to do with public radio? The answer is simple. In its state budget filings OPB clearly indicates that it is pushing very hard to position itself to compete with existing stations. Doing so will enlarge OPB's income potential. If OPB is successful, Oregon will inherit a public broadcasting oligarchy, speaking to the state from Portland, and all of the operating cost that a large government bureaucracy entails.

Is OPB's vision of a single, state-funded central network what Oregon needs or can afford?

This issue holds significance for everyone interested in public broadcasting in Oregon. The managers of all of Oregon's public radio stations are meeting in Eugene on March 15 to discuss the situation presented by the OPB proposals.

We'll keep you posted.

**Ronald Kramer**  
Director of Broadcast Activities

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KSOR is located at Southern Oregon State College, Ashland and broadcasts in Dolby-encoded stereo at 90.1 with translators in service at:

88.5	Coquille
88.5	D. Indian-Emigrant Lk
88.7	Camas Valley
88.7	Merrill, Malin, Tulelake
89.1	Gasquet
89.1	La Pine, Beaver Marsh
89.3	Sutherlin, Glendale
89.5	Weed/Mt. Shasta
90.1	Coos Bay-North Bend
90.1	Lakeview
90.5	Dunsmuir, McCloud
90.5	Klamath Falls
90.5	Port Orford
90.5	Roseburg
90.9	Illinois Valley
91.3	Grants Pass
91.3	Langlois & Sixes
91.5	Gold Beach
91.5	Yreka, Montague
91.7	Bandon
91.7	Crescent City-Brookings
91.9	Canyonville Area
91.9	Lincoln, Pineburst
91.9	Paris Coquille-P. Orford

KSOR is a member of:

NPR-National Public Radio,  
CPB-Corporation for Public  
Broadcasting, and CPRO-  
Consortium for Public Radio  
in Oregon.

KSOR-FM, 1250 Siskiyou Blvd.  
Ashland, OR 97520  
(503) 482-6301

# Little Bitty People

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by Alice Daya

photos by Doug Kent

One of our favorite listeners recounted to us recently why, fifty years ago, he used to spy on his radio. It was one of those old Philco brutes, its knobs strictly off-limits to a boy of five, and the family used to sit around this polished walnut oracle every evening for the news. Then, says our friend, his father would turn it off and everyone would seek other employments. All except the boy.

The boy would wander off and then sneak back to the living room, noiseless in stocking feet, and watch the back of the radio cabinet. One fateful evening a puckish uncle watched this performance and then, in a boy-cajoling whisper, asked what was afoot.

The boy whispered the truth; he was trying to catch those little bitty people coming out of the radio.

The uncle thought about it for a moment. Then, "They're very shy," he said; "and very sneaky. I wish you well, my boy, but I've never seen them either."

The boy pondered the problem and then said he still wanted, one way or another, to meet those tiny people with the big voices. The uncle said he would think on it, and the next day he terminated his visit. But before he left, he motioned to our boy. "Now this is just between us two," he whispered, fumbling in his coat, "but I have an idea. You'll have to figure out the rest of it yourself, but I can get you started." And with that, he passed the kid a small screwdriver.

Since that boy cannot recall any serious electrocutions in the household that season, we can only imagine the rest. But KSOR listeners won't have to rely entirely on imagination, after this, to discover those little bitty people behind their speakers. This month, Alice Daya hands you a metaphorical screwdriver. -Ed.



As Director of Broadcast Activities, **Ron Kramer** has a wide variety of responsibilities. Among these are maintaining KSOR's relationship with external agencies, supervising personnel, and planning long-range projects such as the translator system and relocating the main transmitter. Because KSOR is innovative, both technically and in programming, Ron often gets the chance to venture into uncharted territory. Two years ago, Ron says that he didn't know the difference between a computer and a telephone, but since then he's installed a computer system specialized for KSOR's needs.

Originally from Cleveland, Ron migrated west, doing his undergraduate work at Baldwin-Wallace College in Ohio, teaching Communications at Lewis and Clark in Portland, and working with commercial radio in Los Angeles. He's been with KSOR since 1974, and has a deep affection for it that comes of having helped it grow. At KSOR, Ron feels he can make a bigger difference than he could at a large station in a heavily populated area. Perhaps the biggest difference, Ron says, is that here "listeners are amazing, very responsive; the give and take between listeners and the staff is what gives the station its unique personality."





**Jan Weller** hosts each weekday *Ante Meridian* and produces Sunday afternoon's *First Take*. He also teaches a course at Southern Oregon State College, "Music on the Radio," designed to help student announcers learn more about classical music.

Born in Virginia, Jan grew up in Oxford, Ohio. He started out to be an architect, but his interest in music was so strong he finished his degree in Music Theory at Miami University in Oxford. While there, Jan began announcing for the college radio station. He assumed his first full-time radio position in Davidson, North Carolina and learned more about recording and production. A little over a year ago, Jan joined the staff at KSOR, and says that he has found "the perfect job to grow up in." He now has a family of two Siamese cats, Itzhak and Pinchas. Jan feels that public radio is an art form itself; allowing for greater depth than any other media, public radio focuses on content and provides a forum for ideas.



As Announcer/Producer for KSOR, **Lars Svendsgaard** hosts the *First Concert* program each weekday, *900 Seconds* each Tuesday, and *The Blues* on Saturdays. He joined the staff last December, but first got into announcing as a student. After Lars graduated from SOSC with a degree in Art and Communication, he decided to stay on in what he considers the best job in the world. Lars should know—his history includes work as a grocer, mechanic, sheet metal and construction worker, and shipping clerk. As a lover of all kinds of music and an enthusiastic supporter of public radio, Lars has taken pleasure in watching KSOR grow since he first began announcing in 1981.



**John Baxter**, KSOR's Program Director, watches over program scheduling and keeps a look-out for new program offerings. Along with Tom Olbrich, John oversees local productions, but during Marathons everything else goes on hold as he coordinates special programming and spends a great deal of time on the air.

Born in Wisconsin, John gained his first radio experience during his college years in

Wyoming. He has lived in the Rogue Valley since 1979. John is often the first person to hear from listeners, and comments are a tremendous source of satisfaction: "I feel like I'm providing a service. In some small way, I'm helping listeners' lives to be better."

---



**Tom Olbrich** has been with KSOR since 1980, when he began as a student announcer. In January 1981, Tom accepted a permanent position as Producer, and has since become the Senior Staff Producer. Although his main responsibility is producing both local and national programs, Tom has done a bit of everything at KSOR, including hosting the *Ante Meridian* program for as long as eight months at a time.

Originally from Gresham, Tom attended Mount Hood Community College and received his degree in Speech and Telecommunications from the University of Oregon in Eugene. While there he also did news and sports announcing for KASH-AM and KSND-FM and sports production for KEZI-TV. Tom enjoys his work in public radio because of the unparalleled alternative it provides for listeners, and he feels that "the people who work in public radio and the people who listen to it really get behind it—so all the long hours and hard work are worth it."

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(l-r) Kendra Law, Melissa Harper, Michael McRobert, (standing) Timi Puttlierre, Matthew Hardin, Jim Calboun, Sldo Eaton, Michael Gantenbein, David Harrer, David Dalton, John Foster and daughter, Pbil Howard, Diane Newell Meyer

The **Student Air Staff** at KSOR is made up of wildly diverse individuals who have at least one thing in common: they are all enthusiastic about the experience of announcing for KSOR. Most reasons include a desire to overcome stage fright, a long-denied fantasy about being a D.J., and a desire to play music rarely heard elsewhere. Some are looking for a career in communications or broadcasting, but many just enjoy the adventure of being on the air and the chance to learn a bit more about music.

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As Student Air Staff Manager, **Michael Gantenbein** is in charge of scheduling student announcers—a job that involves a lot of juggling. In addition to training new announcers, Mike hosts the *Ante Meridian* program on Saturdays and Sundays.

Mike has spent the last twelve years in the Rogue Valley. He is a senior at SOSOC in Fine and Performing Arts, and is a musician and composer.





**Margaret Hanson's** face is one of the first you're likely to see at KSOR. She does a bit of everything secretarial in addition to receiving visitors. She also takes care of FCC documents and catalogs additions to the record library.

A native Texan, Margaret has lived in the Valley for eleven years. She retired once for ten years, but discovered that leisurely life was not for her. She came to work in her part-time job at KSOR for the challenge, and says that by now, she "has become familiar with almost everything that goes on in the station except programming."

---



**John Steffen**, who produces and hosts *Pickings* and *Just Plain Folk*, has been interested in folk music for most of his life. When he started as a student at SOSOC, John heard about a communications class that offered the opportunity to fulfill a fantasy he'd had of becoming an announcer. More than a year later, John still finds himself fascinated not only with announcing, but also with what he calls the "related gadgetry," the technical aspects of producing radio broadcasts.

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**Diane Newell-Meyer** began announcing as a volunteer over three years ago, and now serves as Programming Assistant and Traffic Director, arranging satellite recordings. She particularly enjoys announcing the *Music Memory* segment for children on *Siskiyou Music Hall* each Wednesday evening because, as a student in elementary education, Diane has a great interest in young listeners.

Diane has lived in the Rogue Valley for twelve years, and has worked in sales and as an environmental lobbyist. She has always enjoyed learning about classical music.

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**Marjorie McCormack** hosts Thursday morning's *Veneration Gap*. She first became interested in broadcasting when she was being interviewed for a National Organization for Women program at KSOR. Now she interviews people sixty years and older for her show, which has been on the air weekly for four years.

Marjorie graduated from the University of Missouri School of Journalism in 1929, and since has worked as reporter and news editor for weekly newspapers in Denver, her birthplace, and as co-owner with her husband of a semi-weekly newspaper in Thermopolis, Wyoming. Marjorie moved to the Rogue Valley in 1963 after having enjoyed the Shakespeare plays in Ashland when on vacation.



**Jo Barrett**, KSOR's Accounting Clerk, handles financial records for KSOR. During Marathons, Jo answers telephones and works late into the night on statistics, but she has found the answer to recuperating from a Marathon: she's planning a Mexican vacation.

Jo is a native Oregonian who has spent most of her life in the Rogue Valley. She graduated from Ashland High School and attended Southern Oregon State College.

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**Esther Nitzberg** interviews women about a wide variety of issues for *About Women* each Wednesday at 9:45 a.m. She's finding that planning programs, doing research on each topic, and interviewing are creatively challenging and develop her broadcasting skills.

Originally from Philadelphia, Esther has a B.S. in Economics from the University of Pennsylvania and a Master of Arts degree in Counseling and Psychology from Rutgers in New Jersey. Esther moved to Ashland five years ago; she is a clinical biofeedback therapist and lecturer on issues relating to men and women.

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**John Patton** has been with KSOR as Technical Director since 1976. Since his first day, when the station lost just two hours of air time in the transfer to a new transmitter, John has been closely involved with all of KSOR's technical improvements. He strives to provide the high technical quality necessary for listeners to appreciate symphonic music, a difficult task over the rough terrain of Southern Oregon and Northern California. While building KSOR's translator network, now the largest in public radio, John has had some hair-raising adventures, like sleeping in a snow-cave near Lakeview listening to *Star Wars* on KSOR, building a road to the site on Iron Mountain, and sleeping in his truck to escape the rattlesnakes at Paradise Craggy in Siskiyou County.

A native of Medford, John showed his interest in radio early, building his first radio as a Cub Scout and becoming a ham radio operator at eleven. Before joining KSOR, he gained experience in radio as an FAA avionics technician and in computer electronics with the Navy. John, who joined the Listeners Guild when KSOR was still a small 10-watt station, describes himself as "a public radio junky for many years."





As a secretary for KSOR, **Delia Reynolds'** main job is handling Listeners Guild membership and contribution records. In addition, Dee types and takes dictation.

Originally from Sacramento, Dee and John Reynolds retired to Ashland in 1976 to build their own home. Dee came to KSOR over five years ago when she realized working could still be rewarding for her. Originally part-time at KSOR, Dee is now full-time.



**Gina Ing**, as Director of Resource Development, is responsible for fund raising, promotion and public relations for KSOR, and editing the *KSOR Guide to the Arts*. She enjoys most the opportunity to meet people in the KSOR region. Marathons, she says, while they involve hard work, are also part of the fun.

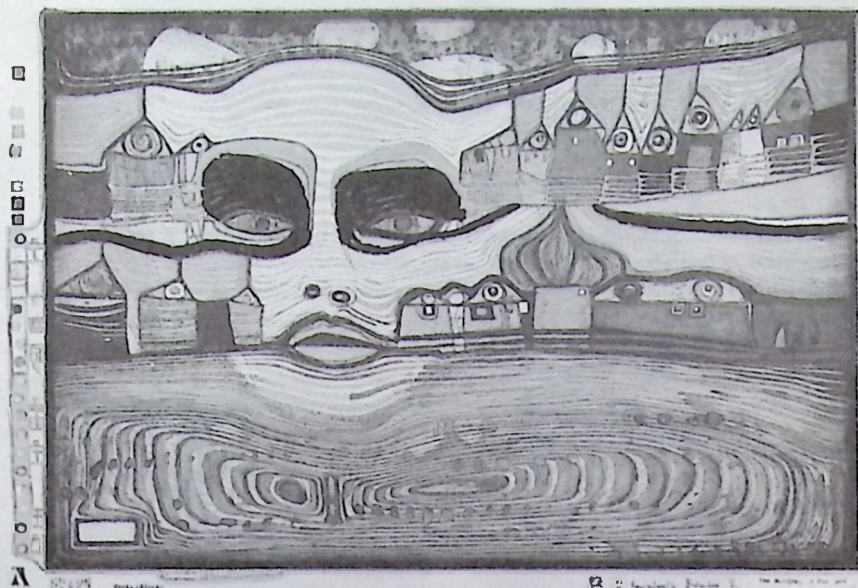
KSOR is the third public radio station Gina has lent her talents to. While at Northwest Missouri State University, where she earned her B.A. degree, Gina was a rock D.J. for the student station, and a reporter, newscaster and classical announcer for the public radio station; and later was newscaster at commercial stations in St. Joseph and Eugene. Then for two years, Gina was Development Director for KLCC in Eugene.

Gina and her husband, science-fiction novelist Dean Ing, had always wanted to live in Ashland, so she welcomed the opportunity to join the staff of KSOR in December, 1980. For three years, she helped communities raise matching funds for translator construction. Her most difficult responsibility is meeting KSOR's increasing funding needs; the local portion has more than tripled in the past four years. But, Gina adds, "It's really rewarding. Listeners often tell me how much they enjoy KSOR. That means a lot."

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Then there are all the people at **National Public Radio**. And this month, they will take a very special part in KSOR. In addition to producing the programs listeners enjoy every day, they are going to assist the KSOR staff in the marathon when it begins April 22. They have been working toward this effort with public radio stations all year. Their conclusion is that it's "worth every minute; worth every dollar!"

# Hundertwasser: Visionary Artist



*Irrland über den Balkan*

## By Marion Aragon

An exciting exhibition of works by the world renowned visionary artist Friedensreich Hundertwasser will make its Southern Oregon premiere on April 8 at the Stevenson Union Gallery at Southern Oregon State College. The exhibit will feature 30 original prints by the Austrian artist, including his latest series "Homo Humus How Do You Do - 10,002 Nights." This original graphic in mixed techniques—lithography, silk screen and metal foil imprints—took three years to complete. Hundertwasser is a master of technique, but not at the expense of content, which is full of meaning, zest for life and hope.

The sensuous, vegetative colors are the first exciting thing one notices. Then getting closer, the forms, the subject matter are so human oriented; very abstract, but the person is almost always there, in faces, heads, eyes, bodies or buildings that are humanized. The spiral has become one of his most basic forms of expression. It seems so interesting that just as this form began appearing in his work, it was discovered that

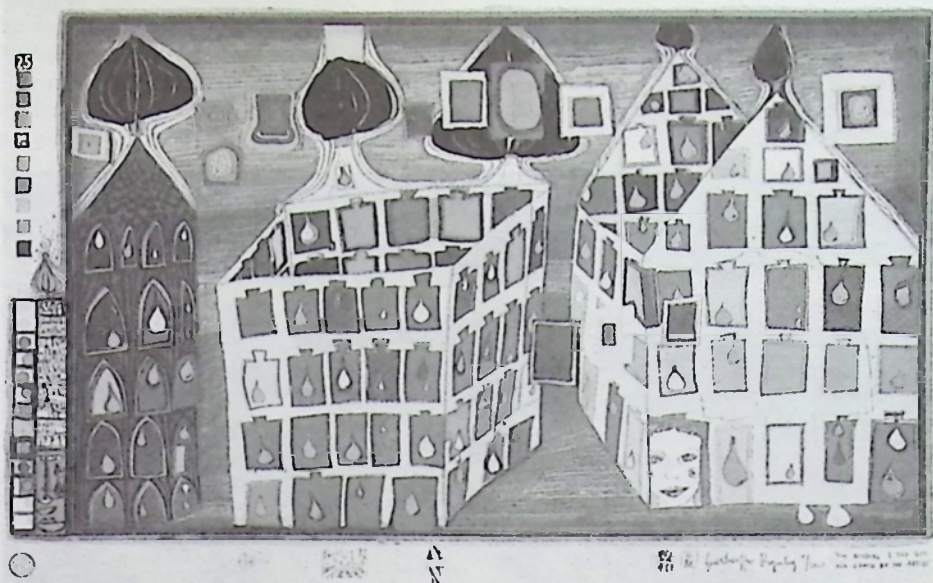
DNA, the basic building block of life, is spiral shaped.

"The spiral lies at that very point where inanimate matter is transformed into life....Our whole life proceeds in spirals....We move in circles, but we never come back to the same point. The circle is not closed," says the painter.

It also feels to me that the spiral has the basic effect of the mandala, the ancient (and modern) eastern meditative wheel which is meant to help bring one to one's center. Dr. Bruno Kreisky, Federal Chancellor of Austria (the artist's homeland) has this to say: "I can see Hundertwasser's hanging on my wall. Whatever I may think about that picture is unimportant compared with the sheer joy I feel when I look at it; the restfulness and relaxation emanating from it; and the way it has of loosening up my mind."

Hundertwasser is recognized internationally as being in the tradition of the great masters. He is the only *living* painter to have his work at the Albertina Museum in Vienna; he is the only western painter with whom master woodcarvers of Japan would





*It Hurts to Wait with Love if Love is Somewhere Else.*

work with on block prints; his work has been shown and bought throughout the world; his design was the first chosen by the Austrian government to initiate a project of commissioning artists to design postage stamps. He won a bet at a young age that he could create a tapestry without an initial design or pattern from which to work.

He sat at a loom and wove with hands and feet and won the bet! He since has created many tapestries, with the help of master weavers.

He is intensely interested in the relationship of people to polis. As an architect and in his manifestos he declares we must retain the right to control our environment. We have three skins, he says, the epidermis, our clothes and our houses. "All tenants (owners, lodges) must be free to create their 'outer skins'...." In his visionary extremism he advises us not to even enter a building we dislike. Have the person we are meeting come outside, or change the building in some immediate way, with paint or plaster in hand! His design for cities is to put cars underground, and houses, too, with growing things and animals above

ground to keep the air pollution-free and our environment beautiful, saving energy at the same time.

Hundertwasser says, "Everyone of us has a duty to be creative. It is our only weapon against the new illiteracy." This exhibit, as a testimony to his proclamation, is beautiful, colorful and alive. Sponsored by Argus Contemporary Fine Arts Corporation in Eugene, the exhibit will be on display at the Stevenson Union Art Gallery at Southern Oregon State College from April 8 through April 26, with a reception on April 10 from 7-9 pm. A 28-minute film on Hundertwasser, narrated by the artist, will be featured at the reception. The public is invited.

### **Hundertwasser Exhibit**

**April 8 - April 26**  
**Stevenson Union Gallery**  
**Reception**  
**April 10, 7-9 pm**

*Marlon Aragon is Director of the Stevenson Union Art Gallery.*



Powers Photos

# ***Vibrato!***

**by Charlie Kocher**

I never did learn how to vibrato.

Then, as now, playing the violin did not rank right up there with the 10 most popular activities for the average American student. I put up with ridicule about my machine gun case, suffered by comparison with a child prodigy at a neighboring high school, and had a few moments of glory each year when the spring musical was staged.



At least, growing up in the Portland area, I had the slight encouragement of knowing there were student violin players who did play concerts—real concerts. I knew because I got to see the Portland Youth Philharmonic.

But in downstate Oregon, violin students—if the schools even have orchestra programs—don't get that role modeling very often.

That's one of the reasons the Music Enrichment Association and the school district of North Bend and Coos Bay are bringing the Portland Youth Philharmonic to the Bay Area for two concerts April 26.

The first concert will be staged for all the fifth and sixth graders of the two districts, along with any students in higher grades involved in a music program.

Afterwards, the 100 members of the orchestra, who range in age from 12 to 22, will hold small workshops and clinics with smaller groups of students. Music teachers all along the South Coast have been asked how best these world class musicians can help their students.

The second concert? It's a public event and a fundraiser for the Oregon Coast Music Festival, the annual mix of music and coastal beauty during the third full week of July.

(This year's program, July 13 through 20, includes bluegrass, classical Indian music, chamber music celebrating the tricentennials of Bach and Handel, Ballet Fiesta, an outdoor jazz concert, and the traditional festival chamber and orchestra concerts. More later.)

The admission to the evening concert will be \$5, with seniors and MEA members paying \$4 and students paying \$3. Advance tickets will be available. Write the MEA at P.O. Box 663, Coos Bay, OR, 97420, for details.

Founded in 1924, the Portland Youth Philharmonic is in its 61st season. Music Director Jacob Avshalomov feels both challenged and rewarded by dealing with these students rather than professionals.

"To do a major work and really achieve it with the students is a far greater ac-

complishment," he says. "You get a much greater feeling of fulfillment."

Avshalomov is also a composer, has served on the faculties of a variety of music schools and festivals, holds several honorary degrees, and has been a member of the National Humanities Council.

The players are typical teenagers, who are different only in their dedication to music and the traditions of over 60 years of quality performances. There are full orchestra rehearsals weekly, sectional rehearsals twice a week, four annual concerts in the Portland Civic Auditorium, two sets of annual childrens' concerts, and the occasional trips into other areas of the Pacific Northwest—like the one to Coos Bay on April 26.

They may be students, but their music is for all ages of all countries. The philharmonic is a world-class, world-travelled orchestra.

Last spring the orchestra traveled to Avery Fisher Hall in New York and the concert halls of Europe as a 60th anniversary celebration. "An extraordinary event," they said in Belgrade, Yugoslavia, where there were full houses—just as in Austria.

Even abroad, the reviewers recognized the models these young musicians provide. "The Portland Youth Philharmonic's concert...was a great encouragement to young people interested in classical music."

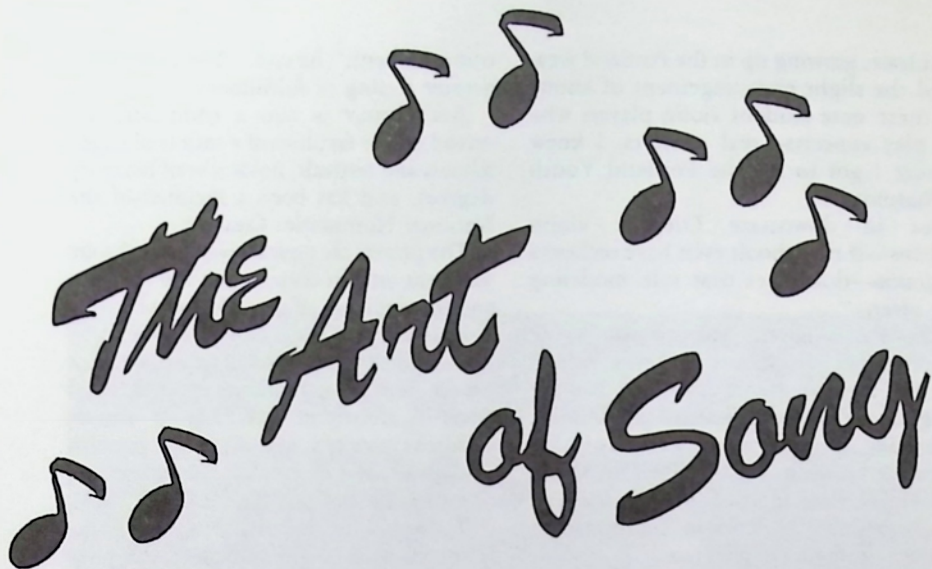
That's precisely why the Music Enrichment Association wants the young musicians of the South Coast to be exposed to their pride, their enthusiasm, their dedication and their music.

No, I never did learn how to vibrato. Faced with a choice between an advanced math class and orchestra, I stopped playing the violin during my junior year of high school. I've rarely picked up my violin since then; it has its own undisturbed corner in my attic, along with the accumulated music. I don't think I'll ever part with it.

Perhaps, you see, there's still that little flickering of hope that someday I can learn that careful rocking motion with my left hand. Just because I spent seven years trying doesn't mean I have to give up completely.

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*Charlie Kocher is Managing Editor of The World.*

The title 'The Art of Song' is written in a large, flowing, cursive script. Several musical notes of varying sizes and orientations are scattered around the text, some appearing to float above and others below the words. The notes are simple black outlines with stems and flags.

# The Art of Song

by Kathleen Davis

A combination of conviviality, earnest perusal of music, and general hubbub filled the choral music room at the Medford Senior High as the Rogue Valley Chorale gathered for rehearsal in preparation for its April 19 and 21st concerts. Lynn Sjolund, the Chorale's director, called for attention by asking the accompanist, Marilyn Scudder to give pitches for the Schutz *Deutsches Magnificat*. Sjolund raised his arms and lifted his eyes, quickly checking to see if the group was ready, and then approximately sixty voices sang, calling to each other in an antiphonal chorus that transformed the room from what might have looked like an audience for a school board meeting into a remarkably fine blend of soprano, contralto, tenor, baritone, and bass.

I was attending this rehearsal both as participant and as observer. As participant, I had sung with the Chorale off and on since its beginning, and I was familiar with both rehearsal setting and conductor. Most of my energies during this time, however, had been directed towards trying to keep up with the rest of the chorus in preparation for a concert. Now I watched chorus and

director as they worked together to achieve blend, balance, projection, and articulation of the composer's musical ideas.

Mr. Sjolund stopped the chorus briefly after the first four measures of the *Magnificat* to point out a change from a four-beat measure to a six-beat measure following the introductory section. The group began again, this time smoothly making the transition from introduction to exposition. In the process of this brief pause, several tenors had found their pitches with renewed assurance, a few latecomers, embarrassed to have missed the rehearsal opening, found their seats, while several whispered discussions among perplexed altos helped to clear up rhythmic problems. As the rehearsal continued Sjolund frequently stopped the singers, ostensibly to make a particular suggestion about diction, pitch, or intonation, but during the pause members of the chorus used this opportunity to solve some particularly difficult spot. This rehearsal seemed intense, perhaps because Mr. Sjolund had missed the previous rehearsal when he had taken high school students to Corvallis. Russ Otte, the assistant director,





*Lynn Sjolund*

had conducted, and the chorus seemed eager to assure Sjolund that their "woodshedding" had been fruitful. Even so, early rehearsals are difficult since the music is not yet familiar to the chorus and many are still struggling with sight-reading problems. I felt a sense of urgency on the part of both conductor and chorus, both because of limited time and high expectations.

Nevertheless, Sjolund's humor during this rehearsal broke through the anxiety as the busy pencils and worried frowns of the chorus suggested uncertainty about the music. Again and again, confusing sections of music and pitches that had gone wildly astray were reoriented with the conductor's dry wit, patience, and astute musicianship. The presence of a final consonant on the word "great" was unforgettably fixed when Sjolund accused the chorus of suggesting that the Lord "that is mighty hath done gray things." Likewise, the line from the Messiah that begins, "All we, like sheep, have gone astray," sounded, Sjolund

declared as though the chorus were calling in unison for a lamb dinner when it sang, "Ah, we like sheep...."

Mr. Sjolund also stopped the chorus frequently to point out the remarkably expressive powers of both Schutz and Handel. As the chorus became aware of phrasing, variations in musical intent, and shadings of musical expression, the rehearsal time demonstrated the focusing and melding of various talents and voices to a single purpose—creating a beautiful sound from notations and words on a page.

The Rogue Valley Chorale has been performing since 1973 when a few musicians, eager to hear, sing and perform fine choral music, invited Sjolund to become music director for a local chorus. The group presented its first concert on December 4, 1973, with forty-five singers performing a program of Mozart, a Bach Motet, and Respighi's *Land to the Navitty*. That event began a musical tradition that has continued for twelve years and has included a



*Rogue Valley Choral performing with the Britt Orchestra*

broad variety of repertoire ranging from Bach to Dvorak, Mozart to Ives, Schubert to Orff. The group has performed as the German Singing Club during the Peter Britt Music Festival as well as with the Britt Festival Orchestra as Festival Chorus. The Chorale's presence and the musical energy, insight and enthusiasm of its director, Lynn Sjolund, have been a remarkable addition to the musical life of the Rogue Valley. Sjolund's ability to inspire singers is commonly acknowledged by youthful students as well as by mature musicians.

Mr. Sjolund, a graduate of the University of Oregon, is director of the Medford Senior High vocal music program. His choirs have appeared at state and regional conferences of the Music Educators National Conference. In addition, the choirs have been featured on the NBC radio series "Voices of Christmas" for several years. Sjolund has served twice as president of the

Oregon Music Educators Association and is this year president-elect of the Northwest Division of Music Educators. Sjolund has conducted numerous festivals and acted as clinician for music educators groups in Oregon, Montana, Idaho and California.

"I'm usually thinking at least two, usually three concerts ahead," declared Sjolund when I caught him between classes at the Medford Senior High. "For example, this fall the Chorale has already planned to perform the Bach B Minor Mass with a small group of instrumentalists as well as with special soloists. Of course, this is partly in honor of the 300th anniversary of Bach's birth—but also because it's glorious music."

Glancing at the letter Mr. Sjolund had given to the Chorale members, I saw that following the schedule of spring rehearsals he gave them assurance that the effort and expense of producing the B Minor Mass



would be "paid in joy." The joyful music chosen for this spring's concert is also of historical interest. It commemorates the birthdays of Handel, born in 1685, and of Heinrich Schutz, born in Saxony in 1585. The Chorale plans to perform Schutz's *Magnificat* as well as short pieces by this relatively unknown but extraordinarily gifted composer. In addition to the music of Schutz, the Chorale will sing the Easter section of Handel's *Messiah*, including parts of that work not frequently heard.

"I try to choose programs that are timely, that is, seasonal, as well as programs that have historical or thematic interest," Sjolund continued. "Programs also need careful study to assure a variety of textures, composers, and musical problems. I especially try to avoid the 'three-minute' syndrome...you know, a series of short pieces that are only remotely related to each other and that have a duration of about three minutes each. The audience is left with a mish-mash of unrelated material. Perhaps the most compelling and pervasive influence on my programming choices is my effort to find music that will challenge, delight and inspire the Chorale members themselves. If they and I find the music interesting, that enthusiasm will probably be transmitted to the audience. If, on the other hand, we're bored, that attitude will also be perceived by the audience."

"The particular musical problems with Schutz," continued Mr. Sjolund, "are not only his interest in antiphony, but his subtlety of expression. Schutz belongs to a tradition that used standard musical motives to express particular ideas. He is able to take this standard language and make it more than just a musical code representing sorrow, for example, or humility. Schutz takes the setting of *Psalms 100* and elevates it to a musical expression of the text—beyond the mere power of its verbal structure. To take a simple text like this and illuminate it musically is really the highest kind of art that a writer or vocal music can attain."

"Preparation for concerts includes more than selection of program and rehearsals," noted Sjolund. "Planning rehearsals means hours of work at home where I study the music, listen to recordings, play the music on the piano, and mark my own score even before I come to the rehearsal. I used to practice conducting in front of a mirror when I was younger but now I find that the actual 'arm waving' is almost second nature."

"The most interesting problem in conducting the Chorale is to get the singers out of the music. Many of them want to hang on, literally and figuratively, to their music with their eyes firmly focused on the score. Nothing really musically exciting can happen until the chorus members can be familiar enough with the music to take a risk, let the voice become as expressive as any other musical instrument can be."

"Once the singers gain confidence in their music," Sjolund added, "the best part of working with the Chorale reveals itself. After they take responsibility for learning and practicing the music at home as well as during the rehearsals, the Chorale comes close, more often than not, to producing really fine music. It comes close to what I could hope for in any musical situation. We don't always sound like the Robert Shaw Chorale, but sometimes we do. I have to be willing to recognize what's possible and what isn't possible and to accept both."

I recalled a former student's comment about Mr. Sjolund's impact on that student's life: "He got us to do and be more than we ever thought we could and he never ridiculed us if we failed." Perhaps that attitude is what has kept the Chorale energetic and successful for the past twelve years.

The April concert will be held at Eastwood Baptist Church in Medford on Friday, April 19 at 8:00 and Sunday, April 21 at 3:00 in the afternoon. Tickets are available from Chorale members and at the door.

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**Kathleen Davis is an English and piano teacher living in Medford.**



# Tokyo String Quartet

by Laura Young

When the third concert of Southern Oregon State College's Chamber Music Series is presented April 1, lovers of Chamber music will have the privilege of listening to the Tokyo String Quartet, one of the world's greatest. Kikuei Ikeda (violin), Kazuhide Isomura (viola), Sadao Harada (cello), and Peter Oundjian (violin) will offer a program of Beethoven's B Major Quartet, No. 6; Brahms' B Major Quartet, No. 67; and the Smetana quartet No. 1, "From My Life," scheduled for recording release this year.

Chuckling over his experiences as the non-Japanese member of the quartet, Peter Oundjian, who is from Toronto, likes to tell a story about his first appearance as a member of the quartet. "It was for the Mostly Mozart Festival at Avery Fisher Hall. There's always a preconcert that lasts about a half an hour and is very informal. Anybody can sit anywhere they like. In the front row sat an elderly couple, and when we got to the end of the first movement of the Mozart quartet we were playing, the lady said to her husband in very much a stage whisper, 'Look, honey, the first violinist isn't Chinese.' "

The "new" member has been playing with the quartet since 1981, infusing the group with "a new sensitivity and inner vitality" according to the New York Times critic John Rockwell. The players seem to have "fused Japanese reticence and politeness with Western directness and humor with a dynamic result (New York Times, April 15, 1984)." "The Japanese were trained very strictly," Mr. Oundjian explains. "There was always a feeling that you had to do well or you didn't have a career ten minutes later."

"I was brought up very differently. It's not that I was ever *casual*. I suppose I'm a little more relaxed in my attitude about going on stage. I care more about the atmosphere of the music-making and the electricity."

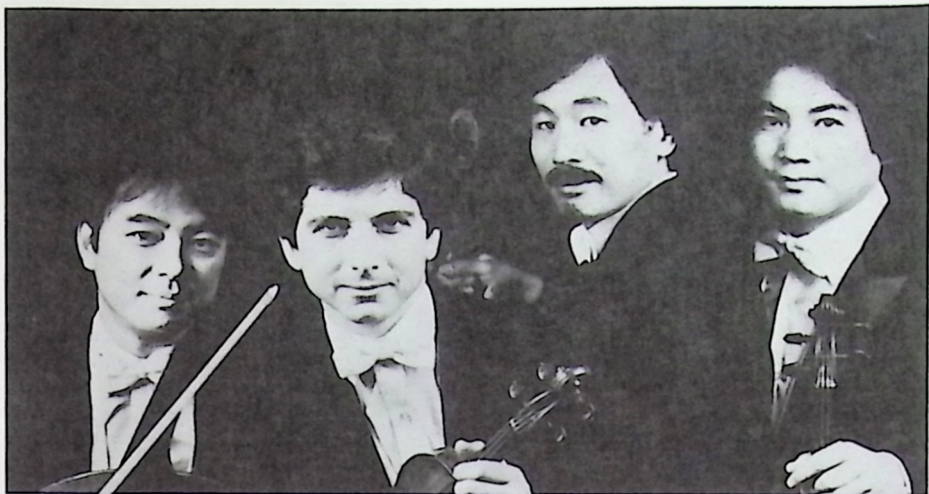
Mr. Oundjian believes that performers can get too caught up in worrying about being perfect. If performers can let go of anxiety, "then you can put your mind on how you're recreating the work rather than if your fingers can make it."

The members of the quartet think of each performance as a challenge and don't approach the concerts they give in small towns in Oregon any differently from the concerts they give in Boston and New York. "Every concert is unpredictable. You can never predict where a tremendous number of real chamber music enthusiasts are going to be. It's never a good idea to have some preconceived idea of what the evening is going to be like. If you do, you might spoil your own enjoyment."

Their enjoyment of each concert is also tied to an altruistic motive which many chamber musicians share. "When someone is trying to start a new series and can't afford to present a certain 'name' yet need to draw the public, it's in the interest of all chamber musicians to say 'we're there and we have a free day and we don't mind reducing our fee.' We're not playing just for money, you know."

This commitment to bringing chamber music out of the salon can also help combat the feeling that people hear too much music piped into their lives. "For me," complains Mr. Oundjian, "it's a little bit of a problem that people hear music all day long. They come home from work where they've had the stereo going, and heard opera music, piano music and chamber music playing; then they go to the train station, and they hear more music. By the time they get home and think about going to a concert, they may not particularly want to hear music again." This barrage of music from elevators to parking lots creates difficulties for many musicians. "It's hard to find a hungry audience. But it's important to play as if the audience is hungry,





as if they really want to hear you."

"That's why it's so exciting to play for people who cannot come out to concerts and who don't hear a lot of music, the elderly, for instance, or the handicapped, or people in prisons. I'm interested in doing more and more of that and in encouraging others to do more of it."

The Tokyo String Quartet is passionately devoted to the literature, and work very hard to communicate the repertoire effectively. From the rather overwhelming accolades they receive, it is clear that they succeed. It is exciting to Peter Oundjian that there are still many places in this country where people tell him that they have never heard a string quartet before, whereas in Europe, chamber music has been popular for a very, very long time. "I think people are amazed by the kind of sound that a string quartet makes. It is a very engaging sound, and the repertoire is so great."

Mr. Oundjian explains that for many, chamber music may be an acquired taste. "The repertoire is more difficult to enjoy immediately, especially some of the great late Beethoven quartets. That's why a lot of audiences tend to be on the older side because they are people who've listened to the orchestral repertoire and are a little bit bored by it. They've discovered chamber music and the lasting quality it has. We can play a Beethoven quartet fifty times in a season and never get bored."

What do these four young men who have reached such a high level of perfection and brilliance set as goals? "We haven't played the Beethoven cycle, and we're aiming for that in three years." They will also travel to Eastern Europe and Scandinavia for the first time next year, and hope to bring their music to places where people don't hear very much of it, prisons and nursing homes and handicapped facilities. "These people appreciate it enormously."

The quartet travels two-three months a year for two to three weeks at a time. Travelling to concerts all over the world can be tiring. "It's very exhausting and one can use the energy one wastes getting places so much better, but it could be worse. We should thank our lucky stars that we have airplanes."

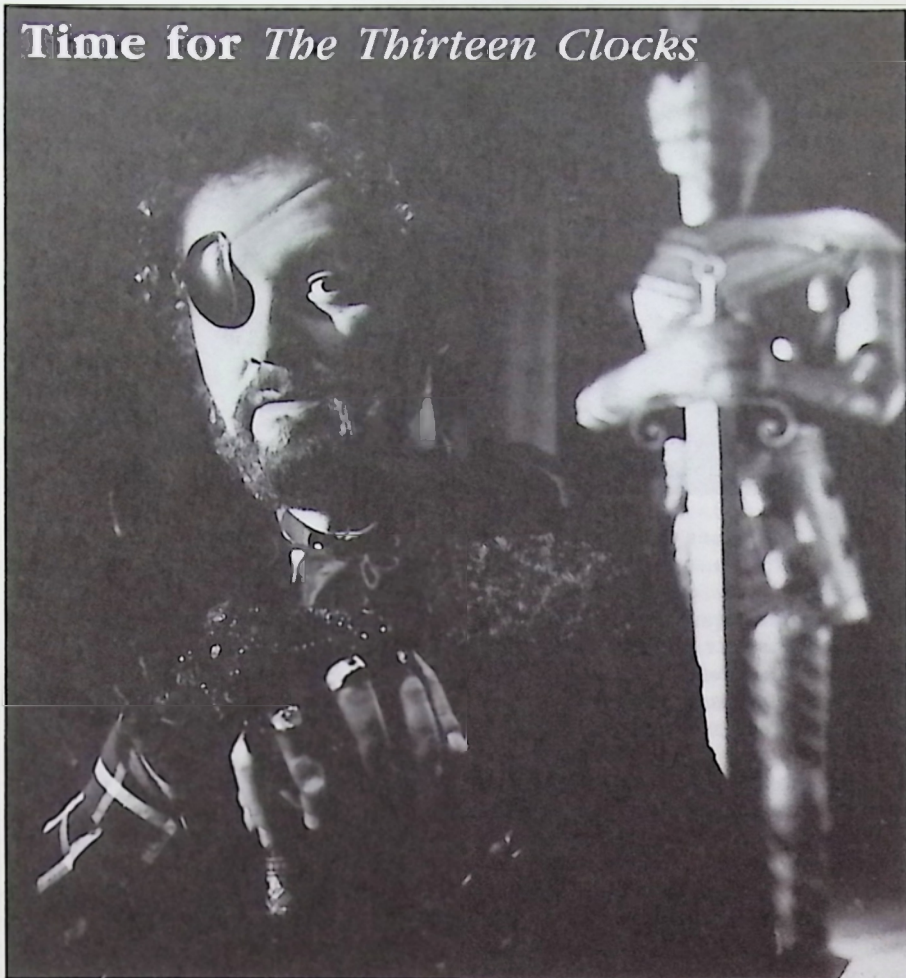
The Quartet-in-Residence at Yale since 1976, the Tokyo String Quartet teaches once a week when not on tour. And of course they practice constantly. They are four individuals who "conceive of a piece in the same way" and, as one critic states, reveal a "cohesiveness from concept to concert with impeccable musicianship and a vibrancy rarely found."

"We are very close," states Oundjian. "You either grow closer over the years, or you fall apart." And he laughs, "But they love baseball, and I adore cricket."

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*Laura Young teaches English at Southern Oregon State College.*

## Time for *The Thirteen Clocks*



*Jeff Tabler as the Duke of Coffin Castle*

by Carolyn Myers

This Spring, the Actors' Workshop of Ashland will present James Thurber's *The Thirteen Clocks* in a stage adaptation by Frank Lowe. The play is a comic fantasy with lots of laughs and a logic all its own. It has a Prince on a quest (in this production played by Dan Sakraida), a mysterious Princess (Laura Jones), an evil duke (Jeff Tabler), a magical helpmate (Tony Henthorn), a woman who weeps jewels (Kae Jordan), and an ending in 'Ever-After,' yet it is a story for adults as much as for children. Director Allison Grant calls it "An intellectual fairytale...a

play of wizards and words...a comedy of befuddlement." The action in the play is full of magic and surprises and the language, as in all of Thurber's writing, is brilliant, witty, and poetic.

When *The Thirteen Clocks* first appeared in 1950, several critics said that to translate the world it portrayed was to "describe the indescribable." The same might be said of the Actor's Workshop. Since its founding in 1982 by Artistic Directors Allison Grant and Michael Leberer, the Workshop has produced a great variety of works, actively establishing itself as a community theater



in the most exciting sense of the word.

The Actor's Workshop uses local residents for all aspects of theater work, as actors and directors, technicians and designers, promoters and production crews. It produces original plays and adaptations by local playwrights and composers, such as *The Lewis and Clark Expedition* by Ron Martell, and *Sleepy Hollow* by playwright William Coyne and composer Karl Mansfield. The company consciously includes all ages through children's theater classes, sponsoring teen-age writers and performers, and plans to work with seniors in its upcoming seasons. Its Christmas Shows, which include caroling, Leberer's *A Child's Christmas in Wales*, and original musical adaptations of classical works like *The Snow Queen* and *The Gift of the Magi*, have become a much-loved community tradition. The Actor's Workshop also participates in specific community events, like the Jackson County Expo, the July 4th celebrations, and the Nuclear Free Show. Finally, as befits Ashland's theatrically-oriented community, the Actor's Workshop is community theater of professional quality. Grant says they look for works which can be considered "family entertainment", though, by including such thought-provoking plays as *Kennedy's Children* and plays by David Mamet and Tennessee Williams, this is "family" entertainment of a rather extended sort.

This Spring's production of *The Thirteen*

*Clocks* develops both the company and the novel in several ways. Most noticeable to familiar audiences of the Actor's Workshop will be the relatively lavish production qualities. Now cosily housed in the center of town, in the American Legion's log cabin across from Lithia Park, the company is remodeling their theater, the stage and the lighting for this production. There will be a real set in there!...and fantastic masks, fancy costumes, lights designed by Christopher Sackett, and a whole array of magical special effects.

To bring this story to the stage, this adaptation of *The Thirteen Clocks* employs a wizard as narrator (Bill Cottrell), and Grant has added a masked chorus, and an original musical score by Karl Mansfield.

Allison Grant herself is British, schooled and trained in London's rich theatrical community. She discovered James Thurber when she was researching plays that might be suitable for children, and ordered *The Thirteen Clocks* with a mass of other fantasies and fables, read it and loved it, still not knowing, as she puts it "that Thurber was Thurber" and a vital part of American literature. She just knew the play was special and wanted to fit it into her ultimate goal of developing "a children's theater where adults create and perform quality plays for children and where talented children are given a chance to create." When she reread the play about a year ago, she "laughed aloud at its sudden twists and insights, and realized this was a play for adults." As Clifton Fadimon said of Thurber, "Recommending Thurber is like recommending love or fine food or any other naturally good thing."

*The Thirteen Clocks* creates a very special world. You can attend the play and enter this world Fridays and Saturdays at 8:00 pm on March 22, 23, 29, 30, April 12, 13, 19 and 20, and Sundays at 2:00 on March 24, 31, April 14 and 21 at the American Legion Hall on Winburn Way in Ashland. Too little magic is going on in the world today. But it is going on bravely at the Actor's Workshop and in *The Thirteen Clocks*.

Photo by Susan Lloyd



Director, Allison Grant, with her children Teagan and Ben

Carolyn Myers of Ashland is a playwright, director and actor, currently appearing in *Mixed Company's* "Female Troubles."



# Turning Myth Into Truth *Preface To A New Radio Series*

**By Thomas Doty**

Ask the average fellow on the street for a definition of myth and he'll probably say: "Myth is something not true." Ask the same question of a Native American who has been steeped in the traditional ways of his people and he'll more than likely answer: "Myth is the ultimate truth."

Once I was walking from a storytelling in Jacksonville to another one at West Side School in west Medford when an old farmer in a clunker of a pickup pulled up beside me and asked, "Want a ride?"

"Sure," I said, and got it.

As the pickup clattered down the road,

the old man looked over at me, grizzled face, clear eyes and all, and he asked, "Where you headed?"

"West Side School."

"You a teacher?"

"Not exactly," I said, hesitating and thinking this might open a can of worms, but I said it anyway: "No, I'm a storyteller. I perform Native American stories."

The old man started laughing. "Oh, so you're a liar, huh? My grandpappy always said all storytellers are liars and he should know. He did his share of story making."

The old man went on to tell me the "true" story of how his grandpappy cooked Kientpuash his last breakfast just before the army hung him at Fort Klamath. "Those Indians got a rotten, no-good deal." And so we came around to the ultimate truth, after all.

Turning myth into truth? Sound like some alchemical hocus-pocus that only the very wise — or the very stupid — would attempt? Not really. It's been happening in the Northwest for some 40,000 years and there's nothing shady about it.

Starting on April 1st, I'm going to turn myth into truth with a new radio series on KSOR called *Stories From The Native Earth*. And all you need to participate is a heart for listening and a knack for being human.

The myths you'll hear on *Stories From The Native Earth* all come from the native people of southern Oregon and northern California, your own back door. The programs (13 in all) are each a sequence of several stories, with the exception of the first broadcast, which is a composite of Klamath and Modoc creation stories and my own creative dabbling, sometimes mixed together so you can't tell one from another, rolled into one long story called "Making The World." But the centuries-old themes shine through as they have done since the Old Time when most of the people living around here weren't KSOR listeners, but rather the Animal People. I call that oral tradition in progress: new ways of telling old stories about what human people have been thinking about since they could think...the many-varied truths of being alive, the truths of myth. To call these



stories "fairy tales" or "legends" does them a great injustice.

As a storyteller, I am often asked, especially by young listeners, "Is that story true? Did Coyote *really* fall down from that star, go splat! and make Crater Lake?" There are as many answers to this questions as there are storytellers.

Jaime de Angulo wrote: "Now don't ask me if these stories are true. Of course they are true! I tell you I heard them when I was living with the Indians, and had become something of an Indian myself. I tell you in those days of long ago all the Animals were People, and all the People were Animals. I became an Indian myself, so I know."

Storyteller Susan Straus suggests you answer the question with another question: "Are your dreams true?" which gets the child to thinking more deeply about what is real and what isn't, and differences and similarities between the two.

Sometimes I answer the question this way: "Perhaps you've missed the point of the story to ask such a question. It really doesn't matter, you see, for the story is only a little about Coyote falling down from a star and making Crater Lake. It's mostly about falling in love and getting dumped and many other human truths."

However varied all these answers may seem, there is at least one common thread: the stories work on many levels of truth, for child and adult alike, and what is real and what isn't is not such an easy thing to determine. It's about as easy to determine what is good and what is bad in the world. Nor is it always necessary. Simply experiencing the story brings it alive, the same way you are alive or the storyteller is alive, and there's nothing unreal about that.

A couple of years ago I was performing in an elementary school auditorium in my usual setting: overhead lights out, candles in wood bowls shining away, the backdrop of ancient petroglyph designs, the drum, the flute, the stone tools, the baskets...and myself moving through the shadows to the word rhythms of the Kwakiutl story of "Dash-Kayah, The Cannibal Woman." Now Dash-Kayah, a striking symbol of a child's fear of darkness, has a socially

unacceptable habit of sneaking up on unmannerly children and sucking their brains out through their ears. She had just nabbed a bunch of kids by sticking sap in their eyes and she had them plunked down in a circle around her fire, and she was dancing, raising the dust (and her stink), getting really excited about chomping all those bite-sized kids. The story moved along, my audience of grade school children on the edges of their seats. Toward the end, the kids in the story get smart, think up a plan and roll stinking, dizzy Dash-Kayah into her own fire: Phew! They get rid of their fear of the darkness, but it's only temporary as there are four of her sisters, all clawed and fat and hairy and stinking just like her, out wandering the forests. Now at this point, a first-grader grader who was sitting up front, jumped to his feet and shouted: "Mr. Doty, you've got to tell that story four more times to get rid of her sisters!" That's what I mean by experiencing the story, making it real, bringing it alive.

The stories you'll hear in *Stories From The Native Earth* come from Mythtime, a time that brings the past, present and future together as one. It is right now, in all of us. It is no time and all time at once, and definitely not White Man's time. There are no Indian Wars and no stoic Hollywood Indian reciting his one word: "How!"

Storyteller Dave Barrett calls Mythtime "a time when the bonds between generations were strengthened by elders passing along the values learned from their elders, values that make us human, values that reach back (especially for the Native American) to the beginning of our species."

The Mythtime stories draw upon the whole of human experience, emotions familiar to everyone, whoever you are, wherever you are...the essential truths.

Tune in the *Stories From The Native Earth* and you won't hear western European fairy tale versions of the stories, but what you will hear is this: native myths that after 40,000 years have plenty to teach us about being alive, no matter how old or young you might be.

And that's no lie.

## PROGRAMS & SPECIALS AT A GLANCE

**Northwest Week** featuring interviews and discussions of national issues as they affect the Pacific Northwest presented by Steve Forrester each Monday at 4:30 pm beginning April 8.

**Rogue Valley Symphony** with pianist Paulena Carter performing *Rhapsody on a Theme of Paganini* in a live-on-tape performance from the Southern Oregon State College Music Recital Hall. Yair Strauss conducts the Symphony in works by Berlioz and Stravinsky, Monday, April 15, at 7:00 pm

**Stories From The Native Earth** features Thomas Doty with stories from the Indian Tribes of Southern Oregon, Northern California, and other areas of the Northwest in a 13-week series beginning Monday, April 8, at 9:00 pm. Repeats Tuesdays at 4:30 pm

**Bluegrass and Sagebrush** featuring Seldom Scene and Ridero in the Sky in a marathon special on Saturday, April 27, at 6:30 pm.

**Bradbury 13** presents fiction radio dramas for a return engagement

**Oregon Bach Festival** evenings at 8:00 pm. ten-part series, which features soloists in a 300th anniversary

**The St. Louis Symphony** pm for its sixth publication of Leonard Slatkin. The ever recorded and broadcast sound. KSOR will broadcast Beta-format cassette, 1 encoder and a Sony B Larson's Stereo Den o

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Music From Washington	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
12:00 Chicago Symphony	9:45 European Profiles	9:45 900 Seconds	9:45 Abo
2:00 First Take	10:00 First Concert	10:00 First Concert	10:00 First Concert
3:00 Baltimore Symphony	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
5:00 All Things Considered	2:00 Philadelphia Orchestra	2:00 Cleveland Symphony	2:00 Ton Carr
6:00 TalkTalk	4:00 About Books and Writers	4:00 Horizons	3:00 A N
8:00 Just Plain Folk	4:30 Northwest Week (Beg Apr 8)	4:30 Stories From Native Earth (Beg Apr 9)	4:00 Stud
10:00 Music From Hearts of Space	5:00 All Things Considered	5:00 All Things Considered	5:00 All Con
11:00 Possible Musics	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Sisk Mus
	9:00 Stories From Native Earth (Beg Apr 8)	8:00 Oregon Bach Festival	9:00 Vint
	9:30 Americans All	9:00 Lord of the Rings	9:30 Lord Win
	10:00 Post Meridian (Jazz)	9:30 Bradbury 13 (Beg Apr 16)	10:00 Sidr Rec
		10:00 Fourth Tower of Inverness	11:00 Pos (Jaz
		10:00 Post Meridian (Jazz)	



is a 13-part series of science  
 fiction stories by Ray Bradbury in  
 beginning April 16 at 9:00 pm.

ical comes to KSOR Tuesday  
 Helmuth Rilling conducts this  
 features a host of world-renowned  
 anniversary tribute to J.S. Bach.

Anthony returns Saturdays at 3  
 radio season under the baton  
 symphony series is the first  
 allcast in state-of-the-art digital  
 allcast the series from digital  
 ing a Sony PCM-F1 digital  
 a cassette deck donated by  
 Medford and Roseburg.



*Paulena Carter with the Rogue Valley Symphony  
 April 15 at 7 pm*

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
nt at	2:00 Music From Europe	2:00 San Francisco Symphony	3:00 St. Louis Symphony
ie Hall	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
e to You	5:00 All Things Considered	5:00 All Things Considered	6:00 Pickings
Terkel	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Flea Market
ings	9:00 Chautauqua!	8:00 New York Philharmonic	8:30 A Mixed Bag
dered	9:30 New Letters On The Air	10:00 American Jazz Radio Festival	10:30 The Blues
ou	10:00 Jazz Album Preview	12:00 Post Meridian (Jazz)	
ee Radio	10:45 Post Meridian (Jazz)		
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# SUNDAY

\* by date denotes composers birthdate

## 7:00 am Anto Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar. Includes "Future Forward," Arts Commentaries for the '80s, at 9:30 am.

## 10:00 am Music From Washington

This concert series highlights rich musical fare from the nation's capitol. Martin Goldsmith hosts this new set of programs recorded on location at Washington's John F. Kennedy Center for the Performing Arts.

**Apr 7** The Cleveland Quartet performs music by Schubert, Brahms, and Beethoven.

**Apr 14** The Tokyo Quartet performs three string quartets by Beethoven.

**Apr 21** The Cleveland Quartet performs three works by Beethoven.

**Apr 28** Marathon Special.

## 12:00 n Chicago Symphony Orchestra

The nation's best orchestra in its 1985 Winter season.

*National underwriting by Amoco.*

**Apr 7** Sir Georg Solti welcomes pianist Peter Frankl in an all-Mozart program, including the Symphony No. 25 in G Minor, K. 183; the Piano Concerto No. 25 in C, K. 503, and the Symphony No. 40 in G Minor, K. 550.

**Apr 14** Rafael Kubelik conducts a single work, the Symphony No. 8 in C Minor by Anton Bruckner.

**Apr 21** Leonard Slatkin is guest conductor. On the program are the King Stephen Overture, Op. 117 by Beethoven; the Violin Concerto by Hindemith, with soloist Mark Peskanov; and the Symphony No. 6 in E-flat major, by Prokofiev.

**Apr 28** Marathon Special.

## 2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

## 3:00 pm Baltimore Symphony Orchestra

The Baltimore Symphony Orchestra, under the baton of its music director, Sergiu Comissiona, makes its national radio debut in this series of thirteen concerts.

**Apr 7** Sergiu Comissiona conducts Le Corsaire overture, Op. 21 by Hector Berlioz; the world premiere performance of *Atto* by Robert Hall Lewis; the Violin Concerto No. 1 in G Minor by Max Bruch, with soloist Salvatore Accardo; and *The Planets*, by Gustav Holst.

**Apr 14** Sergiu Comissiona conducts the Piano Concerto No. 1 in D Minor, by Brahms, with soloist Andre-Michel Schub. Also included is a performance of the Schoenberg orchestration of Brahms' Piano Quartet in G Minor, Op. 25.

**Apr 21** The Baltimore Symphony is joined by mezzo-soprano Jennifer Jones, The Baltimore Symphony Chorus, and pianist Peter Frankl in an all-Brahms program. Included are the Academic Festival Overture, Op. 80, the Alto Rhapsody, Op. 53, *Schicksalslied*, Op. 54, and the Piano Concerto No. 2 in B-flat Major, Op. 83.

**Apr 28** Marathon Special

## 5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

## 6:00 pm TalkTalk

A live national call-in show hosted by Cincinnati ad agency president Jerry Galvin. *Talk Talk* callers and Galvin discuss fictional topics. Galvin welcomes KSOR listeners and callers to talkback in this humorous, live program. The number to call is: 1-800-543-1075.

*National funding: Cincinnati Microwave.*

## 8:00 pm Just Plain Folk

Your Host, John Steffen, will look at some eastern United States folk musicians.

**Apr 7** Jerry Rassmussen

**Apr 14** Malcolm Dalglish & Grey Larsen

**Apr 21** Pete Sutherland

**Apr 28** Dillon Bustin

## 10:00 pm Music from the Hearts of Space

The best of contemporary space music with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill. *Funds for local broadcast provided by Farwest Steel Corporation, Medford.*

## 11:00 pm Possible Musics

Host David Harrer previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

## 2:00 am Sign-Off



## Save The Airwaves!

Listeners have **requested** shorter marathons—we have **scheduled** a shorter marathon. On April 22, at 6 a.m., we'll go on the air with the intent to end the marathon the evening of April 29...only **eight** days!

But, at the same time, we must meet the dollar goal necessary to keep KSOR operating in its present form.

**You** can make the marathon shorter. And you can start now by completing the coupons below and making your contribution before the marathon even gets underway.

You do have **our** pledge: **all** contributions received with this coupon will be applied toward the marathon goal. It **could** be nearly over before it even gets started.

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# MONDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

## 9:45 am European Profiles

## 10:00 am-2:00 pm First Concert

**Apr 1** SVENDSGAARD: Concerto for Two Horns and Orchestra (*Sardine*).

**Apr 8** PROKOFIEV: Violin Concerto No. 1 in D, Op. 19.

**Apr 15** CLEMENTI: Piano Sonata in B-flat (*The Magic Flute*).

**Apr 22** Marathon

**Apr 28** Marathon

## 12:00 n KSOR News

## 2:00 pm Philadelphia Orchestra

**Apr 1** The Philadelphia Orchestra is joined by soprano Kathleen Battle, mezzo-soprano Katherine Ciesinski, tenor John Aler, basses John Cheek and Terry Cook, The Philadelphia Singers, and The Philadelphia Boys Choir in a single work by J.S. Bach: *The Passion of Our Lord According to St. Matthew*. Erich Leinsdorf conducts.

**Note: This concert will begin at 12:30 pm.**

**Apr 8** Riccardo Muti conducts the Concerto a due cori No. 1 in F by Handel; the Violin Concerto No. 2 in B Minor, Op. 7 by Paganini, with soloist Eugene Fodor; and the Symphony No. 1 in E, Op. 26 by Scriabin, with

mezzo-soprano Stefania Toczyska and the Westminster Symphonic Choir.

**Apr 15** Stanislaw Skrowaczewski conducts three works: The Overture, *Ruler of the Spirits*, by Weber; Concerto for Orchestra, by Lutoslawski, and The Symphony No. 9 in D Minor, *Die Nullte*, by Anton Bruckner.

**Apr 22** Marathon Special

**Apr 29** Marathon Special

## 4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

## 4:30 pm Songs Jumping In My Mouth. Local broadcast funded by the Oregon Education Association

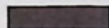
**Apr 1** **Sharing with Others/Across Time - Future.** This program concludes the series.



Steve Forrester, Solveig Torvik

and Norm Brewer on Northwest Week

In Review



## 4:30 pm Northwest Week Beginning April 8

A weekly discussion of national issues as they affect the Pacific Northwest. Hosted by Steve Forrester, Washington correspondent for Northwest newspapers, the program features interviews and discussions with other correspondents, as well as political figures from the Northwest. Hear how the latest developments in Washington will affect you.

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**5:00 pm All Things Considered**

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

**6:30 pm Siskiyou Music Hall**

- Apr 1** STIFENLIPP: Trumpet Concerto  
**Apr 8** DVORAK: Symphony No. 7  
**Apr 15** BEETHOVEN: String Quartet No. 15, Op. 132  
**Apr 22** Marathon  
**Apr 29** Marathon

**April 15, 7:00 pm**

**Rogue Valley Symphony Orchestra  
Paulena Carter, Pianist**

A tape-delay broadcast of the April 13 performance of the Rogue Valley Symphony Orchestra from the Southern Oregon State College Recital Hall in Ashland. Yair Strauss will conduct. On the program will be Three Dances from *The Damnation of Faust* by Berlioz, the Divertimento from *The Fairy's Kiss* by Stravinsky, and *Rhapsody on a Theme of Paganini* Rachmaninoff, Paulena Carter, solosit.

**9:00 pm Hitch-Hiker's Guide to the Galaxy** The most popular radio drama ever broadcast by the BBC pokes fun at contemporary social values and the science fiction genre. A 12-part series.

**Apr 1** Arthur Dent loses the answer to the Ultimate Question and becomes a fugitive with an unknown future.  
This concludes the series.

**9:00 pm Stories from the Native Earth**

Beginning April 8, Ashland storyteller Thomas Doty with stories from the original inhabitants of the Northwest, with particular emphasis on stories from tribes from southern Oregon and northern California. Begins a 13-week series.

**9:30 pm Americans All**

A 26-part series of dramas highlighting the lives of some of America's spirited and courageous individuals. Produced by Hinman Brown, creator of the CBS Radio Mystery Theater. Screen star Charlton Heston hosts.

**Apr 1 The Story of Nathaniel Greene.**  
The life of this Revolutionary War general - whose genius for military strategy was second only to George Washington.

**Apr 8 The Story of George Washington Carver.** This profile chronicles the historic discoveries made by this agriculturalist, botanist and former slave, who revolutionized peanut and cotton farming.

**Apr 15 The Story of John L. Sullivan.**  
The life of this heavyweight champion, who fought during the bare-knuckle boxing era at the turn of the century.

**Apr 22** The Story of Ulysses S. Grant. This episode explores the early years of this Union general and 18th U.S. President.

**Apr 29 The Story of George Washington.** This program dramatizes the secret mission undertaken by the young George Washington to spy on incoming French from Canada.

**10:00 pm Post Meridian**

An evening of jazz to complete the day. Call in your requests!

**2:00 am Sign-Off**



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# TUESDAY

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## 6:00 am Morning Edition

6:35 am Tips of Monetary Interest. Russ Dale, broker and investment counselor, explains the sometimes bewildering world of investing. This weekly commentary during Morning Edition will be of interest to the beginning and expert investor.

## 7:00 am Anto Meridian

7:50 am Community Calendar  
9:15 am Calendar of the Arts

## 9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.

*Funds for broadcast provided by the Clark Cottage Bakery, Asbland.*

## 10:00 am First Concert

- Apr 2** HANDEL: Concerto in F
- Apr 9** D. SCARLATTI: Harpsichord Sonatas in F and F Minor
- Apr 16** KODALY: Hary Janos Suite
- Apr 23** Marathon
- Apr 30** BEETHOVEN: Symphony No. 6 (*Pastoral*)

## 12:00 n KSOR News

## 2:00 pm Cleveland Orchestra

**Apr 2** Erich Leinsdorf conducts two works: The Symphony No. 36 in C, K. 425 (*Linz*) by Mozart; and The Symphony No. 6 in A, by Bruckner.

**Apr 9** Erich Leinsdorf conducts Stravinsky's Symphony in C (1940), and the Symphony No.

5 Op. 47 (1937) by Shostakovich.

**Apr 16** Helmuth Rilling conducts the Cleveland Orchestra with soprano Constanza Cuccaro, tenor Aldo Baldin, baritone Wolfgang Schoene and The Cleveland Orchestra Chorus in a performance of *The Passion According to St. John*, by J.S. Bach.

**Apr 23** Marathon Special

**Apr 30** Christoph von Dohnanyi conducts two works by Schubert: Overture to *Alfonso and Estrella*, D. 73; and Symphony No. 9 in C, D. 944, *The Great*.

## 4:00 pm Horizons

A documentary series which explores major issues and concerns of minorities, women, children, the elderly and other groups.

**Apr 2** **Black Vietnam Veterans.** Five servicemen featured in the book *Bloods: An Oral History of the Vietnam War* by Black Veterans, recall the pain and anger they endured in the conflict.

**Apr 9** **Fishtown: A Philadelphia Story.** Residents of a working class Philadelphia neighborhood discuss the trauma of losing their manufacturing jobs.

**Apr 16** **Old-time Fiddling:** Athabaskan Style. Athabaskan musicians from isolated Alaskan villages perform and discuss their art, which combines British, European, and American country-western styles with Indian traditions.

**Apr 23** **Marathon Special**

**Apr 30** **Los Lobos: Chicano Rock.**



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**4:30 pm I'm Too Busy To Talk Now: Conversations With American Artists**

**Over 70** A series of 13 half-hour interviews that explore the relationship between aging and creativity. The subjects span the performance, literary, visual and plastic arts.

**Apr 2 Louise Novelson**, 85-year-old artist, who has a respected and powerful voice in the art world, talks of her early frustrations and her struggle to be taken seriously.

This program concludes the series.

**4:30 pm Stories from the Native Earth**

A repeat of the Monday evening broadcast featuring Ashland storyteller Thomas Doty

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Apr 2 LISZT:** Remeniscences de Don Juan

**Apr 9 VISEE:** Suite in G for Guitar

**Apr 16 PRATZ:** Violin Sonata No. 1 in E Minor

**Apr 23 Marathon**

**Apr 30 BACH:** Brandenburg Concerto No. 3

**8:00 pm Oregon Bach Festival**

Concerts from the Oregon Bach Festival celebrate the 300th birthday of Johann Sebastian Bach. Produced by KWAX-FM in Eugene.

**Apr 2** Helmuth Rilling conducts parts 4 and 5 of the Christmas Oratorio, with soprano Arleen Auger, mezzo-soprano Judith Malafronte, tenor Adalbert Kraus, and baritone Jan Opalach.

**Apr 9** Flutist Paul Meisen, oboist Ingo Goritzki, cellist Douglas Davis and harpsichordist Hans Joachim Erhard perform four Bach sonatas.

**Apr 16** Helmuth Rilling conducts the Cantata 52, Fantasia in G Minor, S. 542, and the Mass in G Major, S. 236.

**Apr 23** Helmuth Rilling conducts the Oboe Concerto in A, S. 1055 with soloist Ingo Goritzki, a flute concerto by C.P.E. Bach with soloist Paul Meisen, and two organ concerti with soloist Guy Buvet.

**Apr 30** The Musical Offering of Los Angeles performs works by Handel, Vivaldi, J.C. Bach, Telemann, Heinichen, and J.S. Bach.

**9:00 pm The Lord of The Rings**

A 26-part adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of Middle Earth. Produced by the British

Broadcasting Corporation with introductions by Tammy Grimes.

**Apr 2 Homeward Bound.** The hobbits continue their journey homeward, but troubles await in the shire.

**Apr 9 The Grey Havens.** The conclusion of Frodo's adventures in the magical land of Middle Earth.

This concludes the series.

**9:00 pm Bradbury 13 (begins Apr 16)**

Science fiction master Ray Bradbury hosts a series of 13 half-hour radio dramas based on some of his most famous and spell-binding tales. This series first aired on KSOR last year. *Funds for broadcast provided by Bloomsbury Books of Ashland.*

**Apr 16 The Ravine.** Terror strikes a small town as three women face an indescribable horror.

**Apr 23 Night Call, Collect.** An elderly man is harassed by mysterious phone calls on the deserted planet Mars.

**Apr 30 The Veldt.** A child's electronic playroom becomes a terrifying reality.

**9:30 pm The Fourth Tower of Iwerness** In this zany, fantasy-filled 13-part adventure story the young hero, Jack Flanders encounters a strange cast of characters—including a seductive vampire and a dull-witted alchemist—who try to foil his attempts at finding the ghostly fourth spire.

**Apr 2 Green Eyes** The yellow brick road inside the fourth tower leads Jack into the lair of the dreaded, demented demon dwarves.

**Apr 9 Whose Eyes Did The Dragon Have** Venturing beyond the oval mirror into the mysterious Fourth Tower, Jack discovers an exotic lake where an alluring beauty beckons.

**Apr 16 The Lotus Jukebox** The music of the ghostly Wurlitzer once again casts its mysterious spell over Jack, who thinks he sees the long-lost Lord Henry Jowls.

**Apr 23 The Secret Laboratory** Jack and Little Frieda follow one of the mansion's many secret passageways, and discover Dr. Mazoola's incredible laboratory.

**Apr 30 Higher Forces at Work** Preparing himself for another encounter with the spectral jukebox, Jack re-enters the Fourth Tower with a sackful of nickels to try to unleash its secrets.

**10:00 pm Post Meridian**

Jazz selected for the late night.

**2:00 am Sign-Off**

# WEDNESDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Anto Morildan**

**9:45 am About Women**

Your host is Esther Nitzberg  
Funds for local broadcast provided by  
Valley Chevrolet, Medford.

**10:00 am First Concert**

**Apr 3** HAYDN: Piano Sonata No. 49 in E-flat

**Apr 10** LALO: Cello Concerto in D Minor

**Apr 17** BEETHOVEN: *Egmont* Overture

**Apr 24** Marathon

**12:00 n KSOR News**

**2:00 pm Tonight at Carnoglo Hall**

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Local broadcast funded with a grant from Citizens Financial Services, Medford.

**Apr 3** Kurt Masur conducts the Leipzig Gewandhaus Orchestra in a performance of the Symphony No. 4 in B-flat Major, Op. 60, by Beethoven.

**Apr 10** The Gewandhaus Orchestra performs the Symphony No. 5 in C Minor, Op. 67, by Beethoven. Kurt Masur conducts.

**Apr 17** The Gewandhaus Orchestra performs Beethoven's Symphony No. 6 in F, Op. 68 (*Pastoral*). Kurt Masur conducts.

**Apr 24** Marathon Special

**3:00 pm A Note To You**

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

**Apr 3 Monotti's *The Telephone* An American Opera Buffa** Roland Nadeau examines the fine harmonic, rhythmic and melodic touches that have made Menotti's one-act comic opera so popular.

**Apr 10** Roland Nadeau explores the classic three-movement form of Dvorak's Cello Concerto in B Minor, and describes its Slavic color and romantic passion.

**Apr 17 *The Ubiquitous Dies Irie*** Roland Nadeau explains how the ancient chant *Days of Wrath* has been used by many composers, including Rachmaninoff and Liszt.

**Apr 24 Marathon Special**

**4:00 Studs Torkel**

*Acquisition funded by Casa del Sol, Ashland*

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

**Apr 3 David Finks**, author of *The Radical Vision of Saul Alinsky*, is Studs' guest.

**Apr 10 Authors Tom Wicker and Maya Angelou** discuss their memories of growing up in the South

**Apr 17 Foreign correspondent David Schoenbrenner** discusses his book, *America Inside Out: At Home and Abroad from Roosevelt to Reagan*.

**Apr 24 Special marathon edition: Studs talks with Laurie Anderson** about her recent book and recording, both entitled *United States*.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**



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- Apr 3** IVES: Three Places in New England  
**Apr 10** RESPIGHI: The Birds  
**Apr 17** MUSSORGSKY: Pictures at an Exhibition  
**Apr 24** Marathon

**9:00 pm Vintage Radio**

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

**9:30 pm Lord Peter Wimsey**

The seemingly unnatural death of an old woman arouses the suspicion of the dapper detective in this seven-part adaptation of the Dorothy L. Sayers classic, *Unnatural Death*.

**Apr 3 No Sign of Foul Play** A doctor's post-mortem following an old woman's death piques Lord Peter's curiosity.

**Apr 10 Death in Epping Forest** When the body of Agatha Dawson's maid turns up in the forest, Lord Peter is drawn to the remains of the elegant picnic found beside her.

**Apr 17 The Will** Lord Peter investigates a will written on the eve of the old woman's death.

**Apr 24 Hallelujah** While assisting Lord

Peter in his murder investigation, Miss Climpson uncovers the existence of a previously unknown cousin - the Reverend Hallelujah Dawson.

**10:00 pm Sidran on Record**

Famed pianist-composer-singer Ben Sidran keeps track of dizzying new trends in the jazz world for this new 13-part series. Each program introduces new discs and features with artists and record producers.

**Apr 3 Carla Bloy** discusses her latest record *Heavy Heart*, using special techniques to help listeners understand her work.

**Apr 10 Phil Woods**, the great alto saxophonist, discusses his current quintet and previews his soon-to-be released album.

**Apr 17 Ralph McDonald** demonstrates how his use of rhythm signifies his critically-acclaimed recording style, and talks about his latest work with singer-composer Bill Withers.

**Apr 24 Special Marathon program**

**11:00 pm Post Meridian**

More jazz for the night time.

**2:00 am Sign-Off**

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# THURSDAY

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**6:00 am Morning Edition**

**7:00 am Anto Morldian**

**9:45 am Vonoration Gap**

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

*Funding for broadcast is provided by Royal Oak Retirement Residence, Medford*

**10:00 am First Concert**

**Apr 4** TORROBA: *Homenaje a la Seguidilla*

**Apr 11** STRAVINSKY: Three Movements from *Petroushka* for Two Pianos.

**Apr 18** MOZART: Horn Concerto No. 2 in E-flat

**Apr 25** Marathon

**12:00 n KSOR News**

**2:00 pm Music from Europe**

A series of performances by great European orchestras. This month's programs are from the Berlin Philharmonic Festival. *Funds for local broadcasting provided by Auto Martin, Ltd., Grants Pass.*

**Apr 4** Highlights from recent music festivals in Berlin and Ludwigsburg, West Germany, including works by Richard Strauss, J.S. Bach, Englebert Humperdinck, and Ferruccio Busoni.

**Apr 11** The King's Singers and the Vienna Woodwind Ensemble offer songs by William Byrd; and the Bach Collegium of Stuttgart performs Bruckner's Mass No. 3 in F Minor.

**Apr 18** Highlights from concerts in Berlin and Stuttgart include works by Fats Waller, Einojuhani Rautavaara, and Max Reger.

**Apr 25** Marathon Special

**4:00 pm New Dimensions**

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities. *Program acquisition funded by the Golden Mean Bookstore of Ashland.*

*Local transmission funded by grants from: Doctor Marc Heller, Siskiyou Chiropractic Clinic, Ashland; Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.*

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**Apr 4 Loving relationship: The Road to Immortality with Loo Buscaglia.** The fulfillment and happiness possible through loving one another provides the theme for a tour de force by Buscaglia, the roving apostle of love. Buscaglia is professor of Education at the University of Southern California and the author of *Loving Each Other: The Challenge of Human Relationships and Love*.

**Apr 11 Choosing Life with Virginia Lloyd.** The capacity to change one's life for the better is inherent within the individual, according to Lester Levenson, creator of the Sedona method, a self-help program designed to remove blocks to personal growth and foster self-realization. Here, Virginia Lloyd, Director of Training for the Sedona Institute, talks about how the "method" came to be. She is the author of *Choose Freedom*.

**Apr 18 America: Past, Present and Future with Harvey Wasserman.** A new and engaging look at the history of America with an eye toward a positive future. Wasserman is an encyclopedic source of the whys and wherefores of how we got where we are, and contrary to most historians he's willing to draw conclusions from the past. Wasserman provides a provocative and positive view of the American reality and dream. He is the author of *America Born and Reborn*.

**Apr 25 Living for Peace with B.K. Sister Jayanti.** The Brahma Kumaris World Spiritual University is a worldwide phenomenon with over 1400 centers and

150,000 students. Its administration is almost completely handled by women. Here the head of the London Branch describes the purpose and workings of the Brahma Kumaris. Sister Jayanti presents an alternative view of the world, which contrasts with the usual negative and "realistic" one permeating mainstream culture.

**5:00 pm All Things Considered**

**6:30 pm Sisklyou Music Hall**

**Apr 4** SAMMARTINI: Recorder Concerto in F (*Fifth Flute*)

**Apr 11** J.C. BACH: Harpsichord Sonata in D

**Apr 18** JOSEF STRAUSS: Symamiden

**Apr 25** Marathon

**9:00 pm Chautauqual**

SOSC English professor Erland Anderson, and Barry Kraft and Shirley Patton of the Oregon Shakespearean Festival host this weekly program of literary readings, discussions, and interview.

**9:30 pm New Letters on the Air**

Produced at the University of Missouri, Kansas City, by New Letters Magazine, the program hosts talk with poets, artists, and writers, with readings of their works.

**Program guests to be announced.**

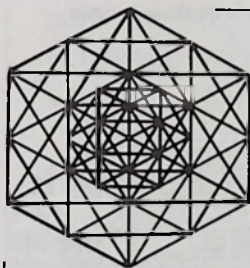
**10:00 pm Jazz Album Preview**

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**10:45 pm Post Meridian**

Jazz selected for a goodnight.

**2:00 am Sign-Off**



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# FRIDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

**Apr 5** BRAHMS: Symphony No. 2

**Apr 12** GADE: Three Noveletten

**Apr 19** TELEMANN: Suite in F Minor

**Apr 26** Marathon

**12:00 n KSOR News**

**2:00 pm San Francisco Symphony**

**Apr 5** Edo de Waart welcomes organ soloist Michael Murray for a performance of the Poulenc Organ Concerto, and the Symphony No. 3 (*Organ*) by Saint-Saens. Also heard is the Suite from *Pelleas et Melisande*, by Faure.

**Apr 12** Jahja Ling is guest conductor for *March Past of the Kitchen Implements* from *The Wasps* by Ralph Vaughan Williams; the Tuba Concerto by Vaughan Williams (Floyd Cooley, soloist); *Ameriques* by Edgar Varese; and the Symphony No. 5 by Prokofiev.

**Apr 19** The Symphony is joined by soloist Itzhak Perlman for a performance of the Dvorak Violin Concerto. Also heard will be the Symphony No. 29, K. 201 by Mozart; and *Velocity* by Andriessen.. Edo de Waart conducts.

**Apr 26** Marathon Special

**4:00 pm Marian McPartland's Piano Jazz**

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation

with famous guest artists who discuss their careers and the subtle nuances of jazz.

*Local broadcast made possible by Jackson County Federal Savings & Loan.*



*Dizzy Gillespie with Marian McPartland*

**Apr 5** Ross Tompkins, pianist for TV's *Tonight Show* brings his vibrant style to *Every Time I Say Goodbye*, and *Like Someone in Love*, and duets with McPartland in *This Time the Dream's on Me*.

**Apr 12** The great be-bop trumpet player Dizzy Gillespie joins Marian.

**Apr 19** Marian's guest is Cleo Brown.

**Apr 26** Piano-giant Ahmda Jamal joins Marian for a program of duets.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Apr 5** MOZART: Concerto for Two Pianos in E-flat.

**Apr 12** WAGNER: Siegfried Idyll

**Apr 19** STRAVINSKY: The Firebird

**Apr 26** Marathon

**8:00 pm New York Philharmonic**

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**Apr 5** Andrew Davis serves as organist and conductor in a performance of the Saint-Saens Symphony No. 3 in C Minor, Op. 78 (*Organ*). Alicia de Larrocha is soloist in performances of the Symphonic Variations for Piano and Orchestra by Franck, and *Nights in the Gardens of Spain*, by Falla.

**Apr 12** Andrew Davis conducts the New York Philharmonic in performances of the Symphony No. 3, Op. 18 by Oliver Knussen, and Beethoven's Symphony No. 4 in B-flat, Op. 60. Violinist Glenn Dicterow is the soloist in Prokofiev's Violin Concerto No. 2.

**Apr 19** Zubin Mehta conducts, and is joined by soloists Daniel Barenboim, piano; Charles Rex, violin; Paige Brook, flute; Joseph Robinson, oboe; and Philip Smith; trumpet. On the program are Three German Dances, K. 605, and the Concerto for Piano and orchestra No. 22 in E-flat, K. 482 by Mozart; Concerto Quaternio, for Violin, Flute, Oboe, Trumpet and Orchestra, by Gunther Schuller; and Burlesk for Piano and Orchestra in D Minor by Richard Strauss.

**Apr 26** Marathon Special

**10:00 pm American Jazz Radio Festival**

The finest jazz performed in night clubs, festivals and concert halls from coast to coast is featured in this two-hour weekly series.

**Apr 5** The Philly Joe Jones Quartet, including Jones on drums, saxophonist Charles Davis, bassist Larry Ridley, and pianist Walter Davis, Jr. performs at New York's Jazz Forum.

**Apr 12 Joe Henderson**, tenor saxophonist, performs at New York City's Public Theater along with his acclaimed sextet, featuring saxophonist Pete Yellin, trombonist Curtis Fuller, pianist Fred Hersch, bassist Ron Carter and drummer Roy Haynes.

**Apr 19 Richard Boukas**, singer-guitarist, with highlights from his concerts and the Jim Hall Trio, with Hall on guitar, bassist Harvey Swartz and drummer Ben Riley.

**Apr 16 Marathon Special - Live Jazz.**  
**12:00 m Post Meridian**

Jazz to end the week.

**2:00 am Sign-Off**

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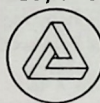


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# SATURDAY

\* by date denotes composers birthdate

## 7:00 am Anto Morildan

Includes:

8:30 am Diana Coogle commentaries

9:30 am Future Forward: Arts Commentaries for the '80s.

## 9:45 am Parents, Taxpayers and Schools

## 10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

*Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.*

**Apr 6 Max Kaminsky** Recordings featuring one of the best lead trumpet men of the '30s and '40s.

**Apr 13 Tho Millor-Finnogun Orchestra** Glenn Miller recordings arranged by Bill Finnegan, the band's first regular arranger.

**Apr 20 Pro-empted by early opera air time.**

**Apr 27 Baslo's Bad Boys** Freelance recordings by some Basie sidemen while they were with the Count's band.

## 10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

## 11:00 am Metropolitan Opera

The 45th season of great performances live from New York.

*National funding by Texaco, Inc.*

**Apr 6 Rigolotto** by Verdi. Nello Anti conducts. The cast includes Judith Blegen, Louis Quilico, Dano Raffanti, Isola Jones, Richard J. Clark, and John Macurdy. **Ends 2:00 pm.**

**Apr 13 Lulu** by Berg. James Levine conducts. In the cast are Julia Migenes-Johnson, Evelyn Lear, Kenneth Riegel, Edward Sooter, Franz Mazura, Lenus Carlson, Andrew Foldi, Hilda Harris, Robert Nagy, and Ara Berberian. **Ends 2:50 pm.**

**Apr 20 Parsifal** by Wagner. **Notel Early air time at 9:30 am.** James Levine conducts. The cast includes Leonie Rysanek, Jon Vickers, Simon Estes, Kurt Moll, Franz Mazura, and Julien Robbins. **Ends at 2:45 pm.**

**Apr 27 Special Marathon Opera Program**

## 3:00 pm St. Louis Symphony Orchestra

The world-renowned St. Louis Symphony marks its sixth broadcast season on National Public radio

with a series of digitally-recorded and broadcast concerts. This is the first time a concert series has been broadcast digitally in the U.S.

**Apr 6** Leonard Slatkin conducts Respighi's orchestration of the Prelude and Fugue in D, BWV 532, by Bach; excerpts from Handel's *Solomon*; *Sequoia* by Joan Tower; and the Gortschakov orchestration of *Pictures at an Exhibition* by Mussorgsky.

**Apr 13** Leonard Slatkin welcomes soloist Kyung-Wha Chung for a performance of the Dvorak Violin Concerto. Also on the program are *Principals*, by Andre Previn; and the Symphony No. 2 in C, Op. 61, by Schumann.

**Apr 20** The St. Louis Symphony performs Beethoven's *Consecration of the House* Overture, Op. 124; the Piano Concerto No. 2 in A by Liszt, with soloist Misha Dichter; and An Alpine Symphony, Op. 64, by Richard Strauss.

**Apr 27 Marathon Special.**

## 5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-

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#### **6:00 pm Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen.

#### **6:30 pm Flea Market**

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

**Apr 6** The Oriana Singers perform a cappella harmonies, and classical and turn-of-the-century music.

**Apr 13** The Special Consensus Bluegrass Band, Paul Winter Consort, the distinctive music of singer/composer Paul Gaughn, and the contemporary folk music of Double Date.

**Apr 20** Nationally-acclaimed bluegrass ensemble Doyle Lawson and Quicksilver are featured along with folk duo Rick and Maureen Delgrosso, and blues and boogie-woogie performer Erwin Helfer.



*Riders in the Sky on Bluegrass & Sagebrush*

**Apr 27 Marathon Special! Don't miss "Bluegrass and Sagebrush."** Two of America's unique musical traditions are celebrated in this special two-hour concert, featuring The Seldome Scene, one of bluegrass's premiere bands, and Riders in the Sky, the trio of cowboy musicians which has delighted audiences in performances in the KSOR area, as well as nationwide.

#### **8:30 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

#### **10:30 pm The Blues**

Your host is Lars Svendsgaard.

#### **2:00 am Sign-Off**

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# Is Gender Necessary?

by Ursula K. Le Guin

In the mid-1960s the women's movement was just beginning to move again, after a fifty-year halt. There was a groundswell gathering. I felt it, but I didn't know it was a groundswell; I just thought it was something wrong with me. I considered myself a feminist; I didn't see how you could be a thinking woman and not be a feminist; but I had never taken a step beyond the ground gained for us by Emmeline Pankhurst and Virginia Woolf.

Along about 1967, I began to feel a certain unease, a need to step on a little farther, perhaps, on my own. I began to want to define and understand the meaning of sexuality and the meaning of gender, in my life and in our society. Much had gathered in the unconscious—both personal and collective—which must either be brought up into consciousness, or else turn destructive. It was that same need, I think, that had led Beauvoir to write *The Second Sex*, and Friedan to write *The Feminine Mystique* and that was, at that same time, leading Kate Millett and others to write their books, and to create the new feminism. But I was not a theoretician, a political thinker or activist, or a sociologist. I was and am a fiction writer. The way I did my thinking was to write a novel. That novel, *The Left Hand of Darkness*, is the record of my consciousness, the process of my thinking.

Perhaps, now that we have all moved on to a plane of heightened consciousness about these matters, it might be of some interest to look back on the book, to see what it did, what it tried to do, and what it might have done, insofar as it is a "feminist" book. (Let me repeat that last qualification, once. The fact is that the real subject of the book is not feminism or sex or gender or anything of the sort; as far as I can see, it is a book about betrayal and fidelity. That is why one of its two dominant sets of symbols is an extended

metaphor of winter, of ice, snow, cold: the winter journey. The rest of this discussion will concern only half, the lesser half of the book.)

It takes place on a planet called Gethen, whose human inhabitants differ from us in their sexual physiology. Instead of our continuous sexuality, the Gethenians have an oestrus period, called *kemmer*. *When they are not in kemmer*, they are sexually inactive and impotent; they are also androgynous. An observer in the book describes the cycle:

In the first phase of *kemmer* [the individual] remains completely androgynous. Gender, and potency, are not attained in isolation. . . . Yet the sexual impulse is tremendously strong in this phase, controlling the entire personality. . . . When the individual finds a partner in *kemmer* hormonal secretion is further stimulated (most importantly by touch — secretion? scent?) until in one partner either a male or female hormonal dominance is established. The genitals engorge or shrink accordingly, foreplay intensifies, and the partner, triggered by the change, takes on the other sexual role (apparently without exception). . . . Normal individuals have no predisposition to either sexual role in *kemmer*; they do not know whether they will be the male or the female, and have no choice in the matter. . . . The culminant phase of *kemmer* . . . lasts from two to five days, during which sexual drive and capacity are at a maximum. It ends fairly abruptly, and if conception has not taken place, the individual returns to the latent phase and the cycle begins anew. If the individual was in the female role and was impregnated,



hormonal activity, of course, continues, and for the gestation and lactation periods this individual remains female. . . . With the cessation of lactation the female becomes once more a perfect androgyne. No physiological habit is established, and the mother of several children may be the father of several more.

Why did I invent these peculiar people? Not just so that the book could contain, half way through it, the sentence, "The king was pregnant"—though I admit that I am fond of that sentence. Not, certainly not, to propose Gethen as a model for humanity. I am not in favor of genetic alteration of the human organism—not at our present level of understanding. I was not recommending the Gethenian sexual set-up: I was using it. It was a heuristic device, a thought-experiment. Physicists often do thought-experiments. Einstein shoots a light-ray through a moving elevator; Schrodinger puts a cat in a box. There is no elevator, no cat, no box. The experiment is performed, the question is asked, in the mind. Einstein's elevator, Schrodinger's cat, my Gethenians, are simply a way of thinking. They are questions, not answers; process, not stasis. One of the essential functions of science fiction, I think, is precisely this kind of question-asking: reversals of an habitual way of thinking, metaphors for what our language has no words for as yet, experiments in imagination.

The subject of my experiment, then, was something like this: Because of our lifelong social conditioning, it is hard for us to see clearly what, besides purely physiological form and function, truly differentiates men and women. Are there real differences in temperament, capacity, talent, psychic processes, etc.? If so, what are they? Only comparative ethnology offers, so far, any solid evidence on the matter, and the evidence is incomplete and often contradictory. The

only going social experiments that are truly relevant are the kibbutzim and the Chinese communes, and they too are inconclusive—and hard to get unbiased information about. How to find out? Well, one can always put a cat in a box. One can send an imaginary, but conventional, indeed rather stuffy, young man from Earth into an imaginary culture which is totally free of sex-roles because there is no, absolutely no, physiological sex-distinction. I eliminated gender, to find out what was left. Whatever was left would be, presumably, simply human. It would define the area that is shared by men and women alike.

I still think that this was a rather neat idea. But as an experiment, it was messy. All results were uncertain; a repetition of the experiment by someone else, or by myself seven years later, would probably give quite different results. Scientifically, this is most disreputable. That's all right; I am not a scientist. I play the game where the rules keep changing.

Among these dubious and uncertain results, achieved as I thought, and wrote, and wrote, and thought, about my imaginary people, three appear rather interesting to me.

First: The absence of war. In the 13,000 years of recorded history on Gethen, there has not been a war. The people seem to be as quarrelsome, competitive, and aggressive as we are; they have fights, murders, assassinations, feuds, forays, and so on. But there have been no great invasions by peoples on the move, like the Mongols in Asia or the Whites in the New World: partly because Gethenian populations seem to remain stable in size, they do not move in large masses, or rapidly. Their migrations have been slow, no one generation going very far. They have no nomadic peoples, and no societies which live by expansion and aggression against other societies. Nor have they formed large, hierarchically governed nation-states, the mobilisable en-

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tity that is the essential factor in modern war. The basic social unit all over the planet is a group of from 200 to 800 people, called a "hearth," a structure founded less on economic convenience than on sexual necessity (there must be others in *kemmer* at the same time), and therefore more tribal than urban in nature, though overlaid and interwoven with a later urban pattern. The hearth tends to be communal, independent, and somewhat introverted. Rivalries between hearths, as between individuals, are channeled into a socially approved form of aggression called *shifgrethor*, a conflict without physical violence, involving one-upsmanship, the saving and losing of face—conflict ritualised, stylised, controlled. When *shifgrethor* breaks down there may be physical violence, but it does not become mass violence, remaining limited, personal. The active group remains small. The dispersive trend is as strong as the cohesive. Historically, when hearths gathered into a nation for economic reasons, the cellular pattern still dominated the centralised one. There might be a king and a parliament, but authority was not enforced so much by might as by the use of *shifgrethor* and intrigue, and was accepted as custom, without appeal to patriarchal ideals of divine right, patriotic duty, etc. Ritual and parade were far more effective agents of order than armies and police. Class structure was flexible and open; the value of the social hierarchy was less economic than aesthetic, and there was no great gap between rich and poor. There was no slavery or servitude. Nobody owned anybody. There were no chattels. Economic organisation was rather communistic or syndicalistic than capitalistic, and was seldom highly centralised.

During the time span of the novel, however, all this is changing. One of the two large nations of the planet is becoming a genuine nation-state, complete with patriotism and bureaucracy. It has achieved state capitalism and the centralisation of power, authoritarian government, and a secret police; and it is on the verge of achieving the world's first war.

Why did I present the first picture, and show it in the process of changing to a different one? I am not sure. I think it is

because I was trying to show a balance—and the delicacy of a balance. To me the "female principle" is, or at least historically has been, basically anarchic. It values order without constraint, rule by custom not by force. It has been the male who enforces order, who constructs power-structures, who makes, enforces, and breaks laws. On Gethen, these two principles are in balance: the decentralising against the centralising, the flexible against the rigid, the circular against the linear. But balance is a precarious state, and at the moment of the novel the balance, which had leaned towards the "feminine," is tipping the other way.

Second: The absence of exploitation. The Gethenians do not rape their world. They have developed a high technology, heavy industry, automobiles, radios, explosives, etc., but they have done so very slowly, absorbing their technology rather than letting it overwhelm them. They have no myth of Progress at all. Their calendar calls the current year always the Year One, and they count backwards and forwards from that.

In this, it seems that what I was after again was a balance: the driving linearity of the "male," the pushing forward to the limit, the logicity that admits no boundary—and the circularity of the "female," the valuing of patience, ripeness, practicality, livableness. A model for this balance, of course, exists on Earth: Chinese civilisation over the past six millennia. (I did not know when I wrote the book that the parallel extends even to the calendar; the Chinese historically never had a linear dating system, such as ours that dates from the birth of Christ.)

Third: The absence of sexuality as a continuous social factor. For four-fifths of the month, a Gethenian's sexuality plays no part at all in his social life (unless he's pregnant); for the other one-fifth, it dominates him absolutely. In *kemmer*, one must have a partner, it is imperative. (Have you ever lived in a small apartment with a tabby-cat in heat?) Gethenian society fully accepted this imperative. When a Gethenian has to make love, he does make love, and everybody expects him to, and approves of it.

But still, human beings are human beings, not cats. Despite our continuous sexuality and our intense self-domestication



(domesticated animals tend to be promiscuous, wild animals pairbonding, familial, or tribal in their mating), we are very seldom truly promiscuous. We do have rape, to be sure—no other animal has equaled us there. We have mass rape, when an army (male, of course) invades; we have prostitution, promiscuity controlled by economics; and sometimes ritual abreactive promiscuity controlled by religion; but in general we seem to avoid genuine license. At most we award it as a prize to the Alpha Male, in certain situations; it is scarcely ever permitted to the female without social penalty. It would seem, perhaps, that the mature human being, male or female, is not satisfied by sexual gratification without psychic involvement, and in fact may be *afraid of it*, to judge by the tremendous variety of social, legal, and religious controls and sanctions exerted over it in all human societies. Sex is a great mana, and therefore the immature society, or psyche, sets great taboos about it. The maturer culture, or psyche, can integrate these taboos or laws into an internal ethical code, which, while allowing great freedom, does not permit the treatment of another person as an object. But, however irrational or rational, there is always a code.

Because the Gethenians cannot have sexual intercourse unless both partners are willing, because they cannot rape or be raped, I figured that they would have less fear and guilt about sex than we tend to have; but still it is a problem for them, in some ways more than for us, because of the extreme, explosive, imperative quality of the oestrous phase. Their society would have to control it, though it might move more easily than we from the taboo stage to the ethical stage. So the basic arrangement, I found, is that of the kemmerhouse, in every Gethenian community, which is open to anyone in kemmer, native or stranger, so that he can find a partner. Then there are various customary (not legal) institutions, such as the kemmering group, a group who choose to come together during kemmer as a regular thing; this is like the primate tribe, or group marriage. Or there is the possibility of vowing kemmering, which is marriage, pairbonding for life, a personal commitment without

legal sanction. Such commitments have intense moral and psychic significance, but they are not controlled by Church or State. Finally, there are two forbidden acts, which might be taboo or illegal or simply considered contemptible, depending on which of the regions of Gethen you are in: first, you don't pair off with a relative of a different generation (one who might be your own parent or child); second, you may mate, but not vow kemmering, with your own sibling. These are the old incest prohibitions. They are so general among us—and with good cause, I think, not so much genetic as psychological—that they seemed likely to be equally valid on Gethen.

These three "results," then, of my experiment, I feel were fairly clearly and successfully worked out, though there is nothing definitive about them.

In other areas where I might have pressed for at least such plausible results, I see now a failure to think things through, or to express them clearly. For example, I think I took the easy way in using such familiar governmental structures as a feudal monarchy and a modern-style bureaucracy for the two Gethenian countries that are the scene of the novel. I doubt that Gethenian governments, rising out of the cellular "hearth," would resemble any of our own so closely. They might be better, they might be worse, but they would certainly be different.

I regret even more certain timidities or ineptnesses I showed in following up the psychic implications of Gethenian physiology. Just for example, I wish I had known Jung's work, when I wrote the book: so that I could have decided whether a Gethenian had *no* animus or anima, or *both*, or an animus. . . . But the central failure in this area comes up in the frequent criticism I receive, that the Gethenians seem like *men*, instead of menwomen.

This rises in part from the choice of pronoun. I call Gethenians "he," because I utterly refuse to mangle English by inventing a pronoun for "he/she." "He" is the generic pronoun, damn it, in English. (I envy the Japanese, who I am told, do have a he/she pronoun.) But I do not consider this really very important. The pronouns wouldn't matter at all if I had been cleverer

at *showing* the "female" component of the Gethenian characters in *action*. Unfortunately, the plot and structure that arose as I worked the book out cast the Gethenian protagonist, Estraven, almost exclusively into roles which we are culturally conditioned to perceive as "male"—a prime minister (it takes more than even Golda Meir and Indira Gandhi to break a stereotype), a political schemer, a fugitive, a prison-breaker, a sledge-hauler. . . . I think I did this because I was privately delighted at watching, not a man, but a manwoman, do all these things, and do them with considerable skill and flair. But, for the reader, I left out too much. One does not see Estraven as a mother, with his children, in any role which we automatically perceive as "female": and therefore, we tend to see him as a man. This is a real flaw in the book, and I can only be very grateful to those readers, men and women, whose willingness to participate in the experiment led them to fill in that omission with the work of their own imagination, and to see Estraven as I saw him, as man and woman, familiar and different, alien and utterly human.

It seems to be men, more often than women, who thus complete my work for me: I think because men are often more willing to identify as they read with poor, confused, defensive Genly, the Earthman, and therefore to participate in his painful and gradual discovery of love.

Finally, the question arises, is the book a Utopia? It seems to me that it is quite clearly not; it poses no *practical* alternative to contemporary society, since it is based on an imaginary, radical change in human anatomy. All it tries to do is open up an alternative viewpoint, to widen the imagination, without making any very definite suggestions as to what might be seen from that new viewpoint. The most it says is, I think, something like this: If we were socially ambisexual, if men and women were completely and genuinely equal in freedom, in responsibility, and in self-esteem, then society would be a very different thing. What our problems might be, God knows; I only know we would have them. But it seems likely that our central problem would not be the one it is now: the problem of

exploitation—exploitation of the woman, of the weak, of the earth. Our curse is alienation, the separation of Yang from Yin. Instead of a search for balance and integration, there is a struggle for dominance. Divisions are insisted upon, interdependence is denied. The dualism of value that destroys us, the dualism of superior/inferior, ruler/ruled, owner/owned, user/used, might give way to what seems to me, from here, a much healthier, sounder, more promising modality of integration and integrity.

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April 4, 1985

Reading

URSULA K. LE GUIN  
from her new novel,

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Music

TODD BARTON

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1250 Siskiyou Blvd, Ashland, OR 97520



## ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

- 1 **Concert: Tokyo String Quartet Chamber Music Series**  
8 pm, SOSC Recital Hall  
(503) 482-6331 **Ashland**
- 1 **Concert: Collegium Vocal Chamberchorus**  
8 pm, Yreka Community Theater  
(916) 842-2355 **Yreka**
- 1 **thru 8 Exhibit: Paintings by Charles Chapin**  
On The Wall Gallery, 217 E. Main St.  
Tues-Fri 9-6; Sat 10-4  
(503) 773-1012 **Medford**
- 1 **thru 12 Exhibit: Student Photography** Central Hall Gallery  
Southern Oregon State College  
(503) 482-6331 **Ashland**
- 1 **thru 13 Exhibit: Otto, Paintings; Steve Hanlon, Wall Sculpture**  
Grants Pass Museum of Art  
12-4 pm Tues-Sat  
Riverside Park  
(503) 479-3290 **Grants Pass**
- 1 **thru 19 Exhibit: New Work by Richard Fox, Valerie Magee, Jan Sousa & Gwen Stone**  
Hanson Howard Galleries  
505 Siskiyou Blvd.  
Tues-Sat 10 am-5:30 pm  
(503) 488-2562 **Ashland**

- 1 **thru 30 Exhibit: Wind Sox by Carol McDaniel**  
Pacific Folk & Fine Arts Gallery  
Jackson St. & Hwy. 101  
Winter: 11 am-5pm Wed-Mon  
(503) 332-2512 **Port Orford**
- 1 **thru Oct Exhibit: Paintings, Prints, Drawings on Shakespeare theme.** Gallery talks daily 10 am; 1 pm  
"Shakespeare & the Seven Deadly Sins"  
and "Legality vs Morality."  
10-6 Daily & 7-9 pm Mon; closed Tues.  
460 B St (between 3rd & 4th)  
(503) 488-0332 **Ashland**
- 2 **thru 30 Exhibit: Gwen Gugell drawings & paintings,** plus Guild artists. 10-5 Mon-Sat; 800 Chetco Ave.  
(503) 469-4413 **Brookings**
- 3 **Concert: Senior Recital by Chuck Hamilton, Baritone**  
8 pm, SOSC Recital Hall  
(503) 482-6353 **Ashland**
- 3 **thru May 3 Exhibit: Collectors Choice:** art works from community collections. First of a group of shows for the Medford Centennial emphasizing local participation in the arts.  
Reception April 10, 5-7 pm  
Rogue Gallery, 40 S. Bartlett  
10 am-5 pm Mon-Sat  
(503) 772-8118 **Medford**
- 4 **Concert: Rich Grossman and Norman Yates.** Show tunes, ballads and popular favorites.  
12:00 Noon, Eden Hall  
Southwestern Oregon Community College  
(503) 888-2525 **Coos Bay**

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- 4 thru 23 **Exhibit: Gil Harrison, ceramics; Pat Enos, drawings & acrylics.** Wiseman Center Gallery, Rogue Community College (503) 479-5441 **Grants Pass**
- 5 **Film Series: King of Hearts** 8 pm, Harbor Hall Second St., Old Town (503) 347-9712 **Bandon**
- 5 & 6 **Keith Martin Ballet Company.** 8 pm, Dorothy Stolp Theatre Southern Oregon State College (503) 482-7984 **Ashland**
- 5 & 6 **Concert: Yreka Concert Choir with "Hits of Broadway".** Under the direction of Fred Peterson the choir performs selected works from Broadway shows 8 pm, Yreka Community Theatre (916) 842-2355 **Yreka**

**Nostalgia &  
Recollection  
Celebration  
May 11**



Reserve May 11 to join us in honor of the Oregon Shakespearean Festival and the community members who have played an important part in the development of the Festival.

Following cocktails at 6:30 and a buffet dinner at the Ashland Hills Inn, guest speakers will reminisce and share with us anecdotes and memories of the earlier years of the Festival's history. There is a rumor that William Shakespeare himself will make an appearance—or rather his apparition, beckoning as does the Ghost of Hamlet's father:

*"... lend thy serious hearing  
to what I shall unfold."*

The CELEBRATION is a benefit to be shared by the Arts Council and the Oregon Shakespearean Festival Association.

**Ticket information: 779-0312**

*Arts Council*  
OF SOUTHERN OREGON

- 5 thru 27 **Invitational Art Exhibit** Umpqua Valley Art Center 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg**
- 6 thru 30 **Exhibit: Watercolors by Jay Vetter.** Boticelli Gallery Mon-Sat 12 noon to 6 pm 311 B Street (corner of 2nd) (503) 482-0411 **Ashland**
- 8 **Meeting: Writers Club** 2:00 pm, 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg**
- 8 thru 26 **Exhibit: Friedensreich Hundertwasser, original graphics** Stevenson Union Gallery Reception: April 10, 7-9 pm with 28 min. movie on Hundertwasser, narrated by the artist. Southern Oregon State College Mon-Thur 8 am-9 pm; Fri 8 am-6pm (503) 482-6465 **Ashland**
- 8 thru May 4 **Exhibit: Weaving by Jim & Betty Boyle** Reception: Sun., April 14, 2-4 pm College Union Art Gallery Oregon Institute of Technology 8 am-5pm Mon-Fri and by request at the information desk (503) 882-6321 **Klamath Falls**
- 9 thru May 4 **Exhibit: Judith Selby, pastels, Bristlecone Pine Drawing Series** On The Wall Gallery 217 E. Main St. Tues-Fri 10-6 pm, Sat 10-4 pm (503) 773-1012 **Medford**
- 10 **Books and Bagels:** Book reviews (bring your lunch) 12:15 pm. Indian Rm. Umpqua Community College (503) 440-4600 **Roseburg**
- 10 **Performance: Mime Musica** a musical mime duo. 7:30 pm College of the Siskiyou Theatre 800 College Ave. (916) 938-4463 **Weed**
- 11 **Performance: Jane Van Boskirk and Mark Nelson of the Northwest Touring Theater.** Music, story, comedy and drama about the lives of 5 immigrant women. 8 pm, Harbor Hall 210 Second Street, Old Town (503) 347-9712 **Bandon**
- 11 **Meeting: Umpqua Valley Hand Spinners.** 10 am. 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg**
- 11 & 12 **Variety Show: "Showbiz for Scholarships"** 7:30 pm College of the Siskiyou Theatre (916) 938-4462 **Weed**



- 11 **Rogue Valley Symphony** featuring pianist Paulena Carter. Works by Stravinsky, Berlioz & Rachmaninoff  
8 pm, Medford Senior High Concert Hall  
(503) 482-6353 **Medford**
- 12 **Rogue Valley Symphony** featuring pianist Paulena Carter. Works by Stravinsky, Berlioz & Rachmaninoff  
8 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-6353 **Ashland**
- 12 **Film Series *Catch 22***  
8 pm, Harbor Hall  
210 Second St., Old Town  
(503) 347-9712 **Bandon**
- 12 **Film: *World of Apu (India's family mores)*** Sponsored by Klamath Arts Council  
7:30 pm, OIT Auditorium  
Oregon Institute of Technology  
(503) 882-6321 **Klamath Falls**
- 12 & 13 **Concert: S.P.E.B.S.Q.S.A Barber Shop Quartets**  
8 pm, Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg**
- 12 **thru May 5 Exhibit: Group show of new work in Rental/Sales gallery**  
Coos Art Museum, 235 Anderson  
Tues-Sun 12 noon-4pm  
(503) 267-3901 **Coos Bay**
- 13 **Rogue Valley Symphony** featuring pianist Paulena Carter. Works by Stravinsky, Berlioz & Rachmaninoff  
8 pm, First Baptist Church  
(503) 482-6353 **Grants Pass**
- 13 **"Puttin' on the Ritz"** an elegant evening of jazz, hors d'oeuvres buffet, desserts. Museum benefit. 7-11 pm.  
Coos Art Museum, 235 Anderson  
(503) 267-3901 **Coos Bay**
- 13 **Film: *Murder She Said***  
7:30 pm, City Council Chambers  
Sponsored by Humbug Mountain Committee  
(503) 332-8075 **Port Orford**
- 13 **Concert: Kathleen Roach** piano works by Chopin, Mozart, Schumann.  
8 pm, Yreka Community Theater  
(916) 842-2355 **Yreka**
- 14 **Exhibit: Water Color Society**  
2 pm, Umpqua Valley Arts Center  
1624 W. Harrison Blvd.  
(503) 672-2532 **Roseburg**
- 14 **Play: *UACT***  
Benefit for the Arts Center  
2 pm, The Elks Club  
Jackson Street  
(503) 672-2532 **Roseburg**
- 14 **Jam-session: Siskiyou Old Time Fiddlers annual jam-session**

Noon, Yreka Community Theatre  
(916) 842-2355 **Yreka**

- 15 **thru 26 Exhibit: Steve Colombo and Melanie Kundert. Painting, drawing and sculpture.** Reception:  
April 16, 7-9 pm  
Central Gallery, Central Hall  
Southern Oregon State College  
(503) 482-6331 **Ashland**
- 16 **thru May 4 Exhibit: *The Lumber Mill Experience*: Margaret Sjogren, paintings; Anne Kinkade, watercolors.** 12-4 pm Tues-Sat  
Grants Pass Museum of Art  
Riverside Park  
(503) 479-3290 **Grants Pass**
- 17 **thru 21, 26-28 Play: *Wiley & The Hairy Man*.** Children's play about fear and growing up using improvisation and magic effects.  
Center Square Theatre  
Southern Oregon State College  
Fri at 7 pm, Sat and Sun, 1 pm & 7 pm  
(503) 482-6348 **Ashland**
- 18 **Lecture: "Architecture in Spain,"** SWOCC art instructor, Howard Hall, shows slides of Spanish and Moorish palaces, cathedrals, bridges and walled cities.  
12 Noon, Eden Hall  
Southwester Oregon Community College  
(503) 888-2525 **Coos Bay**

## A Calvacade of Costumes

April 23  
5:30 pm

Ashland Hills Inn



On Shakespeare's birthday, the Tudor Guild will present a fashion show at the Ashland Hills Inn.

Wine and Hors d'oeuvres will be served starting at 5:30 pm, followed by "A Calvacade of Costumes." Tudor Guild members and friends will model costumes from past productions, vintage clothing, and clothes and costumes donated to the Festival by Beulah Bondi, an Academy Award-winning actress.

The public is invited. Tickets are \$7.50 and are available at the:

### Tudor Guild Gift Shop

15 South Pioneer Street, Ashland  
(503) 482-0940

- 18 **Concert: Miles Anderson, trombonist, 7:30 pm**  
College of the Siskiyou Theatre  
800 College Ave.  
(916) 938-4463 **Weed**
- 18 **Bus Tour: Crescent City via Siskiyou Vineyard, Jedediah Smith State Park** to visit the light-house and museum in Crescent City.  
Southern Oregon Historical Society.  
(503) 899-1847 **Jacksonville**
- 19 **Film Series: *Topkapi***  
8 pm, Harbor Hall  
Second St., Old Town  
(503) 347-9712 **Bandon**
- 19 **Fundraiser: "Yreka Cable 4 TV Fundraiser Party" for local public access TV**  
6-11 pm, Yreka Community Theatre  
(916) 842-2355 **Yreka**
- 19 **thru May 11 Exhibit: James Kirk, Nudes and Still Life in Watercolor.**  
Hanson Howard Galleries  
505 Siskiyou Blvd.  
Tues-Sat 10am-5:30 pm  
(503) 488-2562 **Ashland**
- 20 **Concert: Chamber Music by Alexander Fowler, Andrew Fowler, Jim Wolff and Dr. John Miller.**  
4 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-6331 **Ashland**
- 20 & 21 **Ballet: *Hansel and Gretel***  
2 pm & 8 pm, Sat; 2 pm, Sun  
Medford Senior High School  
Sponsored by the State Ballet of Oregon  
(503) 482-4789/482-1332 **Ashland**
- 23 **Concert: Tamara Loring, harpsichord, 7:30 pm**  
College of the Siskiyou Theatre  
800 College Ave.  
(916-938-4463 **Weed**
- 24 **Books & Breakfast 6:30 am,**  
Douglas County Justice Hall Cafeteria  
(503) 440-4310 **Roseburg**
- 24 **Play: *Under Milkwood*.** Willamette University Theatre touring production of Dylan Thomas' verse drama.  
8 pm, Broadway Theater  
226 S. Broadway  
(503) 269-2501/756-1917 **Coos Bay**
- 24 **25, 26 Concert: *Southwestern Variety Show*, vocal jazz, pop and rock music by campus swing choir, the *Southwesters*, 8 pm, Sunset Hall**  
Southwestern Oregon Community College  
(503) 888-2525 **Coos Bay**
- 24 **thru 29 Bus Tour: Victoria, British Columbia.** Stay at the Empress Hotel and visit Butchart Gardens, the Provincial Museum and other sights. (Cost \$380.) Call the
- Southern Oregon Historical Society.  
(503) 899-1847 **Jacksonville**
- 25 **Meeting: Umpqua Weaver's Guild**  
10 am. 1624 W. Harvard Blvd.  
(503) 673-5141 **Roseburg**
- 25 **Concert: Eric Tingstad, guitar**  
8 pm, Recital Hall  
Southern Oregon State College  
(503) 482-7151 **Ashland**
- 25 **thru May 14 Exhibit: Second Annual Student Art Show.**  
Reception: Apr 25, 7-9 pm. Wiseman Gallery, Rogue Community College  
(503) 479-5441 **Grants Pass**
- 25 **26, 27 Play: *Music Man*** performed by the Yreka High School Drama Department, directed by Norman Berryhill  
8 pm, Yreka Community Theatre  
(916) 842-2355 **Yreka**
- 26 **Annual Art Auction** of works from Invitational Art Exhibit.  
Umpqua Valley Art Center  
1624 W. Harrison Blvd.  
(503) 672-2532 **Roseburg**
- 26 **Concert: Portland Youth Philharmonic** sponsored by the Music Enrichment Association.  
8 pm, Marshfield Auditorium  
(503) 756-0317 **Coos Bay**
- 27 **Concert: Roseburg Community Orchestra** perform favorite overtures  
8 pm, Jacoby Auditorium  
Umpqua Community College  
(503) 672-0494 **Roseburg**
- 27 **Film Series: *Flight of the Phoenix***  
8 pm, Harbor Hall  
210 W. Second St., Old Town  
(503) 347-9712 **Bandon**
- 27 & 28 **Concert: Siskiyou Chamber Singers, Sat, 8 pm; Sun 4 pm**  
Music Recital Hall  
Southern Oregon State College  
(503) 482-6331 **Ashland**
- 28 **Concert & Sunday Social: Duane Clay, Ray Lewis, Nick Clark in a Victorian Music Concert.**  
Southern Oregon Historical Society.  
2 pm-4 pm, U.S. Hotel Ballroom  
3rd and California  
(503) 899-1847 **Jacksonville**
- 29 **thru May 10 Exhibit: Tana Hill and Steve Sherbourne: painting, sculpture, graphics & photography.**  
Central Gallery, Central Hall  
Southern Oregon State College  
(503) 482-6331 **Ashland**



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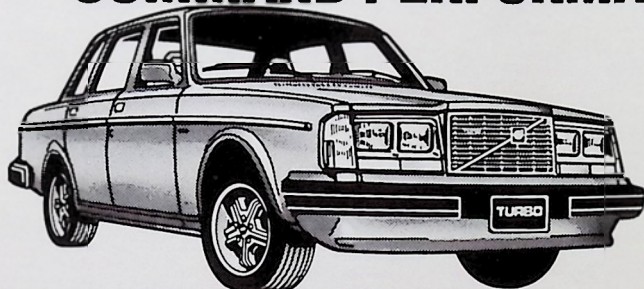
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